# What Shocked the Censors!

*A complete record of cuts in motion picture films ordered by the New York State Censors from January, 1932 to March, 1933.*

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DAVID H. SHEPARD

# WHAT SHOCKED THE CENSORS

## CONTENTS


| | Page |
|---|---|
| FOREWORD *by Hatcher Hughes, chairman* . . . . | 2 |
| INTRODUCTION *by Prof. Eduard C. Lindeman* . . . | 4 |
| NOTE FOR READERS . . . . . | 15 |
| THE CENSORS' CUTS OF FEATURE FILMS . . . . | 16 |
| THE CENSORS' CUTS OF SHORTER FILMS . . . . | 91 |


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"The trouble I have with the idea of censorship is that formal censorship puts the seal of official approval on what is left after the censor has done his work. Anyone who reads the excisions made by the censors feels that the cutting is wholly of superficials. The fundamental conception of the theme may be wrong. To say of a bad play that it is passed by the Board of Censors after deletions puts sanction on what remains. The good done by the excision does not outweigh the evil done by what at least appears to be found approved."

FRANCIS J. McCONNELL,

*Resident Bishop of the New York Area of the Methodist Episcopal Church*

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# FOREWORD

THE New York censorship is selected from the six states with motion picture censors because it is among the most thorough-going, and yet is typical of the others. State movie censors operate in Kansas, Maryland, New York, Ohio, Pennsylvania and Virginia, and in Massachusetts, on films shown Sundays.

As in other states, the New York censors constitute a function of the state approved by the so-called moral forces, and they are, of course, politically entrenched. The censors' income from fees for licensing films not only makes their work self-supporting but yields a substantial revenue to the state. The jobs at the censors' disposal make them dispensers of political patronage.

For these reasons among others, and despite the fact that censorship has not extended for years beyond these six states, it has been impossible to make headway in getting the existing censorships abolished. The New York Board seeks to justify its function as a part of the educational system. But its very position in the educational department tends to fix its ethical and esthetic standards for the whole public at the intellectual level of school children. Among the leading justifications it offers for its work is the exclusion of "dirty foreign films,"—an appeal to patriotic pride. As a matter of fact no questionable foreign films are offered. Such as do come in are admittedly of superior quality. False justifications of this sort are made to conceal a censorship which would be resented if its real operations and effects were generally understood.

This detailed record reveals for the first time what is actually being done by New York's motion picture censors. For ten years they have worked secretly—behind closed doors. Twice a year they issue a report merely listing the number of films reviewed, reels censored, deletions made, and the expenditures and balance for the six month period. The public, in whose interest the censor board was ostensibly created, has been unable to voice any intelligent praise or criticism, or, in fact to make any appraisal whatsoever of the value of this "protection".

The National Council being opposed to censorship on principle but unwilling to enter upon any extensive fight without factual ammunition, tried for months to get behind this barrier of secrecy. The censors themselves refused to divulge any information on the ground of traditional policy. The film companies, doubtless wearied by past contacts with the many social reform groups having an ax to grind, looked upon us with suspicion and answered noncommittally. We gathered the impression that reprisals in the form of unusually severe censoring might result from any disclosure of such information from the picture producers.

Blocked at the original sources, we turned to the state legislature. Through the cooperation of Langdon Post, Assemblyman from Manhattan, we secured the introduction early in 1932 of a bill to provide for the official records of all deletions made by the censors being open to the public on request. Dr.

James Wingate, then head of the Motion Picture Division of the Department of Education, opposed the bill in a letter to the legislative committee, stating:

> ". . . *We have felt that it served no useful purpose to make public or to publish such deletions and thereby either help or harm the picture. In my opinion, when we have prevented the exhibition of the objectionable parts, our duty ceases. It seems to me inconsistent to require certain deletions from the pictures and at the same time require such deletions to be made public, which really means that they should be published by the trade and other papers.*
>
> *I further call your attention (sic) that the enactment of this bill, which I hope will not occur, would require additional help in this office to carry out its provisions.*
>
> *I am informed that the Board of Regents, by resolution, took action against Bill No.* 502 [calling for complete abolition of the censor board Ed.] *but have not yet had an opportunity to consider* 1604; *therefore, this letter is personal rather than official."*

The bill died in committee.

An appeal was then made directly to the Board of Regents, under whose supervision the censors operate. In a series of letters to the Regents personally and to Frank Pierrepont Graves, Commissioner of Education, the National Council contended that: "If the censors accurately reflect current standards of morality and decency they have nothing to lose by a public inspection of their work. If they do not, then as public servants they should welcome correction".

On May 19, Dr. Wingate wrote: "At the suggestion of the Administrative Committee of the Board of Regents, I am sending you herewith a copy of my last report to said Committee". Enclosed was a mimeographed report listing the pictures reviewed during the month of April, and, in practically the same form as herein presented, the deletions ordered during that thirty-day period. We have been in receipt of these reports monthly since that time.

Whether this evidence of the censors' conscientious attitude toward their work is regarded by readers with approval or incredulous amusement is an interesting matter for speculation, but the important fact is that the public may now see what is actually being done to motion pictures and may act as it sees fit in the light of the facts. It is our intention, since we understand the number of official mimeographed reports is extremely limited, to fulfill this public service by reprinting the essential parts of these records from time to time and disposing of them at cost to those who may care to have them.

The National Council is not a commercial organization, and this is not a commercial enterprise. Our purpose—well established by this time, we trust—is to stimulate an intelligent understanding of the whys and wherefores of censorship, and to achieve a more sensible way of meeting the issues that it so signally fails to touch.

HATCHER HUGHES, *Chairman*

# INTRODUCTION

*By* Prof. Eduard C. Lindeman

> "Many of those who are seriously advocating the censorship of literature, the screen, and the stage, are quite correct in their general position, and wrong only because they do not see that the kind of censorship which they advocate, and which is to some extent, unfortunately, put into practice, does not attain its object, and only increases the evil. . . . Control of propaganda, through the muzzling of the press, censorship of books, theatres, and movies, and regulation of the expression of teachers, is the sure method of putting propaganda eventually in the hands of the strongly organized and socially destructive powers of selfishness."
>
> —Knight Dunlap, *Social Psychology.*

Censorship represents one of the chronic and persistent confusions in American life. The advent of motion pictures, appealing as they do to the masses, to children as well as adults, to the ignorant as well as the sophisticated, has sharply accentuated the problem and rendered the "confusion worse confounded." Motion picture censorship began to appear as a formidable claim in 1907, shortly after the showing of a melodramatic film called "The Great Automobile Robbery". An actual automobile theft occurring subsequently was associated with this picture. In 1915 the first trial concerning the freedom of motion pictures was carried to the Supreme Court. State-wide censorship now exists in New York, Pennsylvania, Ohio, Kansas, Maryland, and Virginia, and numerous municipalities support local boards of censors. Proposals to extend censorship to the nation as a whole by means of federal enactment continually re-appear but thus far all attempts in this direction have failed.

The National Council on Freedom from Censorship disbelieves in all forms of censorship on principle but it recognizes the fact that mere opposition does not constitute an effective attack. Consequently, the Council assumes the more difficult task of presenting its arguments in terms of actual facts concerning the operation of censorship, coupled with affirmations which it presumes to be both scientific and logical. As indicated in Mr. Hatcher Hughes' Foreword, the Council has enjoyed the privilege of reviewing the work performed by the Motion Picture Division of the Department of Education (the censorship body for New York State). The interpretation which follows is based upon an examination of fifteen months of censorship activity on the part of this Division.

## *The Work of the Censors: A Quantitative Interpretation.*

In explanation of the ensuing chart it should be mentioned that the term "features" means a full-length motion picture used as the principal showing at a single performance; the term "shorts" covers shorter films used as parts of the regular performance, such as comedies, travel scenes, et cetera.

Deletions and rejections of the New York Department of Education, Division of Motion Pictures, for the fifteen month period beginning January 1, 1932 and ending March 31, 1933.

| | Features | Per-cent-age | Shorts | Per-cent-age | Totals | Per-cent-ages |
|---|---|---|---|---|---|---|
| Number of films examined | 903 | | 1394 | | 2297 | |
| Number of reels examined | 6533 | | 2036 | | 8569 | |
| Number of films passed | 555 | 61.5 | 1315 | 94.4 | 1870 | 85.6 |
| Number of reels passed | 5725 | 87.3 | 1945 | 96.5 | 7670 | 89.5 |
| Number of films censored | 335 | 35.9 | 78 | 5.6 | 413 | 18.0 |
| Number of reels censored | 711 | 10.9 | 90 | 3.5 | 801 | 9.4 |
| Number of films rejected | 13 | 2.6 | 1 | | 14 | 0.6 |
| Number of reels rejected | 97 | 1.8 | 1 | | 98 | 1.1 |

According to the above chart it appears that the censors in dealing with feature films—the main output of motion pictures—

—pass 61.5% ;

—delete something from 35.9% ;

—reject 2.6%

Since censorship seems to have almost no work to do with respect to so-called "shorts", we may omit summaries. **The important summary fact to be kept in mind is that the censors either delete or reject 38.5% of all feature films submitted; in other words, more than one-third of all featured motion picture films are affected by the censors.**

Although we are not in position to furnish descriptions of the feature films which have been entirely rejected during this period, something of the character of each may be inferred from the titles. It should be mentioned that three of the films which the New York State censors rejected were later passed and given permission to exhibit.

Feature motion pictures rejected during the months from January 1, 1932 to March 31, 1933:

| | Title | Date of Rejection |
|---|---|---|
| 1. | Damaged Souls | April, 1932 |
| 2. | Den Store Barnepaden | May, 1932 |
| 3. | Drei Tage Mittelarrest (later passed) | July, 1932 |
| 4. | Gefahren Der Liebe | December, 1932 |
| 5. | Hollywood After Dark | June, 1932 |
| 6. | La Petite Femme Dans le Train | November, 1932 |
| 7. | Maedchen in Uniform (later passed) | June, 1932 |
| 8. | Reform Girl | March, 1933 |
| 9. | Scarface: Shame of a Nation (later passed) | March, 1932 |
| 10. | Seventh Commandment | March, 1933 |
| 11. | Svarta Rosor | January, 1933 |
| 12. | This Naked Age | December, 1932 |
| 13. | Why Saps Leave Home | April, 1932 |

## *The Work of the Censors: A Qualitative Interpretation.*

The fact that censors either delete or reject more than one third of all feature motion picture films submitted is in itself important. We now begin to see that censorship is not a haphazard, intermittent process but that it actually serves as a sieve through which all films shown in New York State must pass, and that some change is effected in almost forty per cent of the total. But, what is of vastly greater importance, obviously, is to understand what is deleted and upon the basis of what principles the censors operate.

The categories of censorship are, in essence at least, simple; they consist of five terms, namely, Sex, Crime, Violence, Government, and Religion. The underlying moral compulsions are two-fold; in the first place the censor does not permit Sex, Crime, or Violence to become too attractive or too gruesome, and in the second place he wishes to protect Government and Religion from direct attacks and indirect calummies. In brief, the first three categories represent the taboos of our civilization and the last two its sacred objects. But the reader may wish to have before him a more graphic presentation of the censor's criteria, and the following chart may serve this purpose:

Categorical description of deletions enforced by the Division of Motion Pictures of the New York Department of Education for the fifteen month period beginning January 1, 1932 and ending March 31, 1933.

| Censorship Categories | Applied in connection with "feature" films | | Applied in connection with "shorts" | | Totals |
|---|---|---|---|---|---|
| | Dialogue | Scene | Dialogue | Scene | |
| *Sex*: | | | | | |
| Sex, general | 667 | 308 | 11 | 24 | 1010 |
| Nudity | 00 | 134 | 00 | 75 | 209 |
| Language | 15 | 9 | 00 | 3 | 27 |
| Slang | 19 | 00 | 1 | 00 | 20 |
| *Crime*: | | | | | |
| Technique | 96 | 123 | 1 | 28 | 248 |
| Reward | 42 | 80 | 7 | 8 | 137 |
| References | 13 | 00 | 1 | 00 | 14 |
| Poison | 00 | 24 | 0 | 17 | 14 |
| *Violence*: | | | | | |
| Human | 139 | 494 | 22 | 46 | 701 |
| Animals | 00 | 65 | 00 | 00 | 65 |
| *Government*: | | | | | |
| United States | 72 | 50 | 1 | 00 | 123 |
| Foreign | 19 | 00 | 00 | 00 | 19 |
| *Religion*: | 25 | 1 | 00 | 00 | 26 |
| *Unclassified*: | 15 | 4 | 10 | 00 | 29 |
| Totals: | 1122 | 1292 | 54 | 201 | 2669 |

For those who are statistically-minded, the above chart may be further summarized by stating that approximately 44% of the censor's deletions have to do with Sex, 16% with Crime, 29% with Violence, 5% with Government, and 3% with Religion. These five categories of the censors need now to be re-interpreted in terms of their presumed effect upon public behavior. The daily press, patently, publishes items concerning these subjects, since our conception of "news" centers largely at these points. But the censors assume that these are the areas of primary moral danger. We may allow them to speak for themselves in terms of formal language:

> "No motion picture will be licensed or a permit granted for its exhibition within the State of New York, which may be classified, or any part thereof, as *obscene, indecent, immoral, inhuman, sacrilegious,* or which is of such character that its exhibition would *tend to corrupt morals or incite to crime.*" *

The first five terms of this rule are presumed to be objective standards according to which works of art or dramatic exhibitions may be judged; the last

* *Regents Rules* 244, based upon the *Education Law, Chapter* 153, *Section* 1082.

two terms are presumed to be psychological consequences which may be forecast, behavior which is likely to follow in case the public is allowed to witness performances in which obscene, indecent, immoral, inhuman, or sacrilegious dialogue or scenes are heard or seen.

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We have now arrived at the critical question involved in all censorship; in reality there are three questions which constitute the essential problem, namely:

1. Is it possible to arrive at explicit standards with respect to obscenity, indecency, immorality, inhumanity, or sacrilegion?
2. Is it psychologically sound to believe that contact with the reality of that which is presumed to be obscene, indecent, immoral, inhuman, or sacrilegious is likely to corrupt morals or incite to crime?
3. When either public or private agencies assume to formulate and enforce rules of this sort is it not likely that they invariably supply a cure which is worse than the disease?

A fourth query should, of course, be added: Assuming that there are individuals or groups with the insight and capacity to determine what is or is not harmful to the public, is it likely that taste might be improved by granting them coercive powers? And, underneath all of these questions lies the still more significant one expressed in the statement by Professor Dunlap at the opening of this introduction: Will not those who arrogate to themselves or receive legal grants of power to censor ultimately become the guardians of privilege and the barriers to progress?

### *Are Explicit Standards Reliable?*

Although the standards pronounced by the censors appear to be forthright and explicit, the actuality is quite otherwise. Their statements of criteria always sound as though they were self-validating. Obviously, no normal person wants obscenity, indecency, et cetera. And, certainly, the weaker members of society, particularly children, should be protected from contact with these evil aspects of life. It is this naivete which enlists censorship support on the part of the so-called "good" people of the community. But, it is precisely because censors do not, and cannot, set forth an explicit standard in any of these spheres that their work becomes doubtful and harmful. "It is just because a censor does not bind himself to decide according to explicit rules that censorship has such a paralyzing effect," writes Professor Ross.* Rules of this sort are impracticable and for two convincing reasons: (a) diversities concerning what is or what is not obscene, indecent, et cetera, among individuals, and (b) constant revisions of such standards in response to other cultural changes. In short, what is decent to one person is indecent to another, and what is considered to be indecent at this particular period of history may be considered wholly decent at another.

The chief defect of the censor's conception, however, lies in its negative quality. Assuming that an agreed standard existed, would it be publicly advisable to require censors to scrutinize, let us say, motion pictures with the

* Professor Edward Allsworth Ross, *The Principles of Sociology*, p. 644.

sole aim of eliminating objectionable fractions? Would the quality of films be improved by this method. Or, would public taste be enhanced? Obviously not, since this is nothing more than a challenge to the producers to find ways of circumventing the censor.

"The trouble I have with the idea of censorship", writes Bishop Francis J. McConnell, "is that formal censorship puts the seal of official approval on what is left after the censor has done his work. Anyone who reads the excisions made by censors feels that the cutting is wholly of superficials. The fundamental conception of the theme may be wrong. To say of a bad play that it is passed by the Board of Censors after deletions puts sanction on what remains. The good done by the excision does not outweigh the evil done by what at least appears to be found approved." Reasoning in this fashion, is it not always advisable to refrain from making public pronouncements concerning that which is presumed to be "bad"? In any case, the entire logic related to this phase of the problem seems to point, first of all, to the necessary lack of explicit standards, and second, to the ineffectiveness of a negative enforcement of such standards where they are fictitiously assumed to exist.

### *Do Motion Pictures Promote "Good" or "Bad" Behavior?*

The answer to our second query is not so simple. Certainly, every stimulus to which an individual responds is potentially an influence in his later conduct. Motion pictures most certainly do not present to their audiences a desirable mode of life. Their chief defect, however, does not lie in over-stressing reality but rather in their lack of realism. Or, to use a colloquial term, the movies furnish a "phoney" picture of experience, an unreal portrayal. This is true even in those instances where the pretense is wholly in the direction of a realistic theme. Approximately 90% of that which the censors find objectionable in motion pictures relates to Sex, Crime, or Violence. These are realistic themes, especially in a civilization still dominated by the Puritan conception of sex and by the Mid-Victorian fantasy of romance; a civilization in which acquisitiveness and competitiveness are the predominating traits of the successful; a civilization in which human life has always been held to be less sacred than property.

It is not surprising that motion picture producers exploit these topics. They also furnish the headlines for the daily press. In a society based upon positive human values Sex would still have a position of merit but in this case Sex would be treated as health, not as an annex to profit and commerce. Crime and Violence would, of course, drop to the level of sheer negativeness in such a society. But, we cannot blame the producers for the choice of their themes; these are vivid and graphic items in our culture.

**If the press is to be free to publish articles and print pictures which may be classified under the categories of Sex, Crime, and Violence, why is such freedom to be withdrawn or restricted in the case of motion pictures?**

In 1915 the United States Supreme Court delivered a decision which deals with the above discrimination.* This decision initially reiterates the principle that "conduct alone is amenable to law" whereas "opinion is free". Thereupon the decision points out that there is a distinction between the press and the motion picture. Motion pictures are not, according to this opinion, organs of public opinion. On the contrary, "they are mere representations of events, of ideas and sentiments published and known; vivid, useful, and entertaining, no doubt, but as we have said, capable of evil, having power for it, the greater because of their attractiveness and manner of exhibition." And, on the basis of this reasoning the Supreme Court declared that the State of Ohio had, in its censorship law, acted within its powers of constitutional government. By the same logic, newspapers might lose their freedom if they found ways of presenting the same topics more entertainingly, more attractively.

The problem is far more complicated than the above argument allows; it is also more simple. As stated above, everything which is seen, heard, felt, and even imagined has power to influence behavior either for good or for evil. (What is seen and heard is probably less influential than that which is felt and imagined, as Anatole France long ago pointed out. "All through my life", he wrote in *Penguin Island*, "the demon of lust has tempted me in various ways, but his strongest temptations did not come to me from meeting a woman, however beautiful and fragrant she was. They came to me from the image of an absent woman.")

Let us admit in forthright manner that the movies along with newspapers, magazines, billboards, radios, and all the other and increasing instruments of communication influence behavior in various ways. On the side of those who contend for freedom and liberty, for example, let us assume that the recently exhibited film, *I am a Fugitive from a Chain Gang,* affected public opinion to such a degree as to defeat the efforts of the State of Georgia to extradite Robert Elliot Burns, an escaped convict, from the State of New Jersey. Where, now, is the *right* conduct? Many persons who probably favor censorship in principle found themselves happy to know that no further cruelties were to be inflicted upon this man, but they must also have known that in entertaining this feeling they were condoning a violation of law. But, so they may have excused themselves, the chain gang is an evil institution and should be abolished, and it would be inhuman to allow this man to be returned to such cruelty. And, thus the complex problem of *right* and *wrong, good* and *evil,* stands in all its relativity. So must it always be, since right and wrong can never be trustworthy criteria preconceived in the abstract; right and wrong are qualities inherent in the situation.

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We are not prepared to express an opinion regarding the voluminous study recently published by the Motion Picture Research Council. It assumes to be scientific and impartial and required five years of painstaking labor. The conclusions at which this study arrives will, no doubt, be reversed by the forthcoming study conducted under the auspices of the National Board of Review. The first study concentrates its attention upon the harmful effects of motion pictures

* *Mutual Film Corporation vs. Ohio Industrial Commission;* (1915); 35 *Sup. Ct.* 387.

while the second is to reveal by means of case studies how motion pictures promote the growth of a critical sense, increase powers of discrimination, and strengthen ethical stability.

The primary concern of persons involved in studies such as the above relates to the welfare of children. In this connection it seems entirely clear that a genuinely constructive program would lead, not toward censorship, but rather toward improved planning and supervision for children's entertainment. If parents, who assume responsibility for the child's education, recreation, and his choice of companions, would carry their sense of responsibility one step further,—namely to include a program of supplying and directing appropriate entertainment for their children—this problem would tend to disappear. They might even give themselves assurances by insisting upon the enforcement of current laws which, in many states, forbid the admission of minors to motion picture theatres if unaccompanied by adults. And finally, parental ignorance of the character of motion pictures can scarcely be set forth as a reasonable excuse since many voluntary agencies already exist for the express purpose of evaluating and publishing judgments on current films. If censorship were removed, the practice of announcing endorsements of films by such advisory agencies would become far more common and effective.

Debates of this sort, whether conducted as scientific researches, or as mere polemics may go on forever—and probably will. But they miss the essential point which may be stated thus: Our sense of *right* and *wrong* derives from the kind of society in which we live; censorship can never improve our moral standards since it represents an external, fractional, and negative attack upon mere items in the total equation. Censorship is, as Francis Bacon long ago insisted in connection with sedition, "the remedy (which) is worse than the disease." And this, says the National Board of Review is precisely its attitude—"formed out of experience many years long".

### *Why is the Cure Worse than the Disease?*

A partial answer to this query has already been suggested in the above section. Censorship emphasizes only that which is considered to be "bad"; it deals only with fractions of the total situation; it represents a negative attack upon a problem which can only be effectively met by positive measures. But, there is still another sense in which censorship becomes a disease, and it is at this point that all persons who genuinely desire a better society should be concerned.

We live in a society in which change on the levels of technology, science, and industry are rapid, dynamic, and effective. But, alas, we live also in a society in which change on the levels of political, social, economic, and human values are correspondingly slow, lethargic, and ineffective. Those who have for long been in power and have dominated our cultural pattern have already exercised far too much censorship. Social change can only arrive when the channels of criticism are all left open, when freedom is something

more than a pioneer memory, and when liberties are unmistakable, authentic, and thoroughly guaranteed. A decent society cannot be reared upon the edifice of fear, and all censorship is at bottom a manifestation of fear.

It thus becomes clear that censorship of motion pictures is merely a part of a much more significant problem. Our thoughts need to be clarified with respect to the larger equation. As much as we may as individuals dislike certain aspects of motion pictures, this fact should not lead us into gross confusion. To allow the principle of censorship to gain headway in one sphere is to admit the validity in all others. The "cure" for an isolated sore thereupon becomes a systemic disease within the whole of society. Those who genuinely desire that life and experience in this country shall become cleaner, more decent, more human have a much more important task to perform than is implied in the negativism of censorship. Theirs is the responsibility to criticise, not symptoms, but the social diseases themselves.

YOU will get a better idea of what is in the censors' mind in making these cuts by these examples:

First, the two main groups censored are sex, crime and violence. They divide honors about evenly. Together they account for almost 90% of the total cuts. Sex subjects are censored not where immoral relations are shown, as they often are, but where they are shown in a favorable or too jocular light.

Typical cuts in sex subjects are the expressions: "want you", "left my youth in the capitols of Europe", "is she kept?" "spend the night with me", "live together", "twin beds", "cosy private rooms", "it wasn't love", "how soon do you return to me?", "long, lonely nights", "you cannot be without me", "you were with him all last night", "don't spend your money there, big boy", "those blondes light up the old place", "marriage needn't make any difference between us", "there's a man who's a hound with women", "this seductive business", "mistress", "harlot", "naked", "birth control", and "prostitute".

Among the scenes cut are kisses lasting more than four feet of film, passionate embraces, partially clothed men or women when the opposite sex is present, unmarried couples living together, the key to a young lady's apartment in the possession of a man not her husband, solicitation, dances of the "snake hips" variety, women's underclothing hung on a clothes line, lover making exit through window, wedding ring on finger of unmarried girl, a man carrying a woman in his arms through a doorway.

Nudity is regarded as indecent or obscene and particularly where sexual characters are shown. They are all cut out except in the case of dark skinned peoples. Nudity among African savages is regarded as proper, but not among nudists of the white race.

Cuts relating to crime and violence deal with the technique of crime and the actual commission of criminal or violent acts. Labels on bottles indicating criminal use, such as poison, veronal, chloroform, ether are cut out.

Cuts portraying the technique of crime are typified by the setting back of the hands of a clock to establish an alibi, the words "get rid of this evidence", the lighting of dynamite fuses (it's all right to see the fuse after it is lit), turning on the gas to commit suicide, handling the dial of a safe, and the expression "What we've got opens any combination."

All views are cut of money or gems actually passing into the hands of thieves. So are all views of such plunder being divided among them after the crime or the shake-down, and all references to gems, money, or other articles of value which are to be stolen. Criminal activities are cut out, together with their appropriate phrases, such as putting people "on the spot", threatening to "rub them out", "stick 'em up". Pointing a gun, firing a gun, and even the sight of a revolver or machine gun are usually cut.

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OF the 10% of the cuts which are not covered by either sex or crime, most concern politics. The censors are evidently determined that corruption in public life shall not be suggested in the movies. Inefficiency and negli-

gence by public officials appear to be equally under the ban. A lawyer's denunciation of "man made laws" and their administration was censored; references to "framing the jury" or "fixing the judge" were likewise deleted. A scene in which a mayor shakes hands with a racketeer was eliminated together with the words *"Jig, I want you to know that we appreciate this little party you're throwing for us tonight."* Also portrayals of the third degree are censored. In the picture "I'm a Fugitive from a Chain Gang", the censors even eliminated a screen sub-title which indicated that the working day for prisoners was sixteen hours.

Other cuts evidently protect the public's religious scruples by eliminating exclamations like "Christ", "God", "Jesus", and the names of the saints. These occur particularly in foreign films produced in countries where it is customary to express astonishment or fear by calling on the saints or the holy family. In a Russian film, scenes were cut showing the Bible being thrown on the floor of a church, and references to using its pages for cigarette papers. In a Jewish film a scene was cut showing a girl in a synagogue reading a story book behind her Bible.

Strong profanity is also cut, as are expressions commonly heard on the stage or printed in books. Slang words evidently regarded as vulgar or with sexual suggestions are banned by the censors even when they are in general use.

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For ease in referring to particular films and cuts, a slightly different form of presentation is adopted than that used by the censors in their mimeographed reports. Two changes are made. First, the pictures are divided into two groups: feature pictures, of five reels or more; and "shorts," of four reels or less. Second, they are arranged alphabetically according to title instead of according to the month in which they were licensed.

Aside from these changes, the booklet presents the records exactly as submitted by the Motion Picture Division of the New York State Department of Education to the Board of Regents.

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## READ THIS FIRST!

In reading the cuts made by the censors, it will help to bear in mind these points:

1st. You will find, besides many cuts plainly absurd or capricious, some which will seem entirely proper. Indeed you may think some of them quite desirable. But if you could compare them with the matter left in,—and therefore approved,—those cuts would seem arbitrary and unreasonable. Just recollect how many of the censored films you have seen present just the kind of stuff the New York censors have cut out.

And if you could compare in parallel columns the cuts made by the censors in the six states with censorship, you would find absurdity complete. What one board favors, another bans. Whole films prohibited in one state are licensed in another. The sum total of cuts in one film made by them all, would in many cases leave almost nothing.

2nd. These censored parts of scenes and dialogues often appear worse than they really are in the films, because they are lifted out of their contexts. Even parts of the Bible and standard literature so lifted out might be made to appear obscene.

3rd. Please remember that the real evils in censorship are not these isolated scenes and bits of dialogue. The censors do not touch the major evils. They are inherent in the treatment of themes according to what the producers think the censors want—and what the Will Hays organization (Motion Picture Producers and Distributors of America, Inc.), dominated by fear of censorship, lays down in its code of ethics.

Virtue must always be rewarded; sin and crime always punished,—even if only at the tail-end of lurid reels of vice and violence. Life must not be treated as it really is, but as bureaucratic moralists think it should be. Moral lessons must be taught,—if not in newspapers and magazines and on the stage, at least in the movies. But the producers have learned to get away with almost anything suggestive or immoral, if it only has the proper moral ending.

4th. Remember that these cuts in New York State help to determine the "movie morals" of the country. The producers work always with the censors in mind, even for distribution in states without a censorship.

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*You can best get the significance of these cuts by looking over the films you know and see what was done to them. Just look them up in their alphabetical order.*

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# FEATURE PICTURES

(FIVE REELS OR MORE)

(Censored dialogue is printed in *italic* type)

## AGE OF CONSENT——*AUGUST*, 1932

REEL 1.—"Only better. *You don't have to register.*"

REEL 2.—"I don't like *free* love with my meals."

*"Well, I don't want to be honorable with you unless it's absolutely necessary."*

*"I'll call you up sometime when I break training."*

REEL 3.—*"Oh, I'm playing the field . . . etc."*

"Oh, it's religious fervor. *You know, you'd be much nicer if you'd loosen your morals."*

"On the contrary, *it proves that it's cheaper to buy milk when you can't afford coffee."*

REEL 5.—In scene of Mike and Dora in Dora's home after midnight, eliminate view of Mike and Dora as they fall backward on couch in embrace.

Eliminate view of Dora's body over Mike's body on couch.

Eliminate view of Mike's hand on Dora's posterior.

Eliminate all views of Dora sitting on couch and Mike's head in her lap, Mike minus coat, tie, and collar (2), and dialogue:

*"Is that day breaking or my head cracking open? Oh, I feel terrible."*

*"Is that the way I affect you?"*

*"I gotta get out of here."*

*"Are you sorry?"*

*"About what?"*

## AFRAID TO TALK——*NOVEMBER*, 1932

REEL 5.—*"Jig, I want you to know that we appreciate this little party you're throwing for us tonight."* (Mayor thanking criminal.)

REEL 6.—Eliminate scene where man accosts girl in street and accompanying dialogue: *"Say, Blondie, what's your hurry?"*

*"Hello, Big Boy."*

In episode of third degree (ordered by D.A.) eliminate all sounds of blows and groans off scene (when detectives beat up Martin). This includes following dialogue off scene:

*"You did. You know you did!"*

*"Come on, open up!"*

*"Come on! Talk you fool! Open up! Talk!"*

*"You did, I know you did! Come on! Talk, you fool!"*

*"You did, you know you did! Talk, you fool! Open up!"*

*"Talk, do you hear? Talk! Why don't you talk?"*

Eliminate spoken words (of D.A.): *"Well, I see you got it. Nice work, boys."*

*"It had to be done and that's all there is to it."*

REEL 7.—"Well, there's one way. *If he was found hanged . . .*" (planned and executed by D.A.)

Eliminate scenes of guard unlocking door of Martin's cell (1), then unlocking door of adjoining cell with men in it (1).

Eliminate scenes of these men going into Martin's cell, and eliminate all scenes of them overpowering him (3).

REEL 8.—Eliminate all views (5), distinct and in shadow, of Martin hanging in cell. Allow one view of his feet hanging as men come in to cut his body down.

## AIR HOSTESS——*JANUARY*, 1933

REEL 2.—Eliminate indecent action of Miller's lips in fight where they form *"Son of a bitch"*.

## ALIAS MARY SMITH—*JULY*, 1932

REEL 2.—Eliminate *"I've heard it called everything but ping pong."*

## ALONE——*MAY*, 1932

REEL 3.—Eliminate all views of children when sex is shown.

## AMATEUR DAY——*APRIL*, 1932

REEL 6.—Eliminate close views of beating of Jim where whip actually comes in contact with his body (4).

Reduce one half, medium close shot where whip comes in contact with man's *body*.

## AMAZON HEAD HUNTERS——*NOVEMBER*, 1932

REEL 2.—Eliminate all front views of naked native women (5).

REEL 3.—Eliminate all front views of naked native women (6).

Eliminate all views of naked native children where sex is shown (5).

REEL 5.—Eliminate all views of naked native children where sex is shown (4).

## AMERICAN MADNESS——*JUNE*, 1932

REEL 4.—Eliminate view of Cluett actually changing hands of clock from nine to twelve.

## ANIMAL KINGDOM——*DECEMBER*, 1932

REEL 2.—"Behold the bridegroom cometh and no oil for my lamp, as usual. A foolish virgin, me—well, *foolish* anyway."

*"Wanting each other goes."*

REEL 3.—"I thought maybe you *just wanted her—wanted her most awfully."*

*"Twenty guineas. Twenty guineas."*

*"On the mantle piece."*

*"In advance of that."*

REEL 9.—*"On the mantle piece."*

## AVENGING SEAS——*AUGUST*, 1932

REEL 1.—"You know, Yvonne, wives have a funny way of returning unexpectedly . . . etc."

*"Well, in that case I'd better collect the evidence of my short but pleasant stay here."*

*"Evidence? What evidence?"*

*"Oh, just a few feminine things that bachelor husbands are not supposed to have around."*

Eliminate all views of Yvonne taking lingerie from dresser in Dennis's bedroom (2), view of her deliberately putting slipper back into drawer, and view of her taking toothbrush from bathroom.

*"Well, have you got everything?"*

*"Yes."*

## BACK STREET——*JULY*, 1932

REEL 7.—"My dear, hardly! *Corinne thinks a mistress is something you read about in a French novel."*

REEL 8.—"Gambler! *Remind me to leave you some money before I go, won't you?"*

## BACHELOR'S FOLLY——*JUNE*, 1932

REEL 2.—Eliminate indecent action of butler's lips.

REEL 7.—Eliminate view of man in pajamas in Wenda's bedroom.

## BEAST OF THE CITY——*MARCH*, 1932

REEL 4.—"You might. *You're built for it."*

Eliminate view of Daisy exploiting her bodily charms in dance for the purpose of arousing Ed's interest, including rubbing hands over body and wriggling hips.

Eliminate *"What for?"*, and accompanying views of Daisy in Eddie's arms.

REEL 6.—Eliminate: *"Can I?" "You can."*

REEL 7.—"Listen, *I'm an old man. I left my youth in the capitals of Europe."*

"Then what about that load *of cash* you're playing nursemaid to tomorrow?"

Eliminate distant view of child's body lying on the sidewalk, leaving view of child surrounded by crowd.

REEL 8.—"Fighting Fitz tries to send up his own brother and Sam Belmonte gets him off. *I guess that'll show them who's the boss of this town."*

REEL 10.—Eliminate scene of numerous policemen lying dead on floor after being shot down by gangsters.

## BEAUTY PARLOR——*JULY*, 1932

Eliminate *"I'm the farmer's daughter."* (In answer to "I don't go out with travelling salesmen."—"Why not?")

## BEFORE THE WHITE MAN CAME——*JUNE*, 1932

REEL 1.—Eliminate view of children where sex is visible.

## BEHIND JURY DOORS——*FEBRUARY*, 1933

REEL 1.—"Never would have found that Dutchman's joint if we hadn't had an *official* guide."

REEL 4.—"You recall that Halliday incident in the Lanfield trial? *Well, that little class in vocational juryship was held in a beer joint operated by Gus Mauger.*"

*"What about it?"*

*"Although Halliday was supposed to have arranged things differently, Gus Mauger was an eye witness."*

*"Well, grease him."*

*"Yes, Halliday's attended to that."*

"Halliday can attend to Mauger. *What we got to do is handle the jurors differently.*"

REEL 5.—"Don't worry. They're all right. *They think it was just a nice little party without any harm done.*" (Referring to jurors.)

"Aw, take it easy Corbett. You both deliberately framed Lanfield. *You both had Halliday frame the jurors and Mr. Fisher over here framed the court.*

"Well, you've got to have strong weapons to fight *political gangdom.*"

". . . anything Fisher comes through with he'll get back *for protection for running that beer joint.*"

Eliminate significant look between two gunmen as they handle gun, and eliminate words: *"Yeah—okay."* (before killing Mauger)

REEL 6.—Eliminate *italicised* words: "Squeals? How can he? He *framed the jury* and he filed the Mauger killing. . . ."

"Sure he did, *but he was carrying out orders.*"

". . . we didn't have any connection with what he's done . . ."

*"We didn't?"*

"I'm talking about *framing* that Lanfield jury . . . etc."

"Say, listen, *I only took orders from you and Fisher, didn't I, Fisher?"*

REEL 7.—"I'm going to tell them how you paid me good dough to *influence that jury.*"

"Why don't you try the window, *it's only ten floors above the pavement.*"

## BETWEEN FIGHTING MEN——*NOVEMBER*, 1932

REEL 3.—"All right, then. Who's going to get blamed if anything should happen to them? Now listen, *all we got to worry about is collectin' our money for the herd.*"

REEL 4.—"Now listen, Buck, you boys *get that herd moving and we'll go over and take care of the old man.*"

*"They got him."*

*"Well, I guess he's gone. We'd better get rid of this evidence."*

*"How about smoking him out?"*

## BIG BROADCAST——*OCTOBER*, 1932

REEL 4.—Eliminate scene where Bing actually turns on gas (to commit suicide). (This allows one indistinct view of Bing's hand on gas jet, partially turning it.)

BIG CAGE, THE——*MARCH*, 1933

REEL 4.—Eliminate view of tigers tearing body to pieces.

BIG DRIVE——*JANUARY*, 1933

REEL 7.—Eliminate views of hand-to-hand conflict between soldiers where they are fighting for their very lives, actually killing one another (6). (These scenes are unnecessarily inhuman and revolting).

BIG TOWN——*NOVEMBER*, 1932

REEL 2.—Eliminate view of men in car actually throwing Romero out of car.

BIRD OF PARADISE—*AUGUST*, 1932

REEL 8.—Eliminate: ". . . *and we live together.*"

BITTER TEA OF GENERAL YEN——*DECEMBER*, 1932

REEL 3.—In scene of execution, eliminate all views of victims falling to the ground (3).

Eliminate view of leader deliberately firing at man who is running away from firing squad.

BLACK KING——*JULY*, 1932

REEL 7.—Eliminate last view of Mary Lou on the floor where bare breast is exposed.

BLAME THE WOMAN—*OCTOBER*, 1932

REEL 1.—Eliminate scenes where crook knocks man out and steals pearls from him (3).

BLONDIE JOHNSON——*MARCH*, 1933

REEL 2.—Eliminate: *"Six different guys to the tune of forty bucks; that's twenty apiece."*

"All we want is *to get a line on the judge.*"

*"Juries are simpler."*

"Then you can give me your idea *about the jury, see."*

". . . *and that sacred message rests under the heart of that little woman."* . . . *"The cruel mockery that we're perpetrating here makes me cast aside respect for statutes, to shout condemnation at man-made laws."*

*"Should have had that Swede on the jury."*

"Those once big, shiny eyes of hers look now through tears toward woman's greatest glory—*motherhood."*

REEL 4.—"Working on his own—my racket—with that blond *bag."*

"There's no limit to this new field we're going to get in. *Here's your cut."*

Eliminate all views of Blondie distributing money, received from shakedown, to her confederates, Mae and Lulu.

REEL 5.—Eliminate all views of machine gun shown in opening in back of trick bar.

Eliminate view of Max's hand covered with blood.

REEL 6.—Eliminate *italicised* words: "And *as long as you and the boys are getting your cut,* I don't see why you worry about what I do."

## BLONDIE OF THE FOLLIES——*AUGUST*, 1932

REEL 2.—"He hung up, *the dirty son of a . . . .*" (following Lottie's conversation on 'phone)

Eliminate indecent action of man's lips through back window of car: *"You dirty son of a bitch."*

REEL 6.—In scene on boat where couple are disturbed in cabin, eliminate view of man buttoning clothing as he leaves cabin.

## BRAVE SUENDER——*MARCH*, 1933

REEL 5.—Eliminate all views in Negro girl's dance where she wriggles her body indecently.

REEL 7.—Eliminate entire episode of two men in apartment of Negro dancer, where Negro girl is present, from the point where "Kiddy" opens door, and accompanying dialogue:

*"Why are you here?"*

*"Is Director Haertl still inside?"*

*"Director Haertl, Haertl—do you mean the very little man with eye glasses and a mustache?"*

*"That's him."*

*"He is here."*

*"Then it's all right."*—This does not include later views of woman at table with back to camera.

REEL 8.—In scene in room as man and woman are packing, eliminate view of man as he pats girl on posterior, and view of him kissing her on bare knee.

## BREACH OF PROMISE——*NOVEMBER*, 1932

REEL 3.—Eliminate all views of man beating girl where whip strikes her body (3).

REEL 4.—Eliminate indecent action of lips following sub-title: "You dirty little . . . (*bitch*)."

## BRING 'EM BACK ALIVE——*JUNE*, 1932

REEL 5.—Eliminate view of children where sex is visible.

## BROADWAY BAD——*MARCH*, 1933

REEL 1.—Eliminate view of man slapping girl on posterior as she climbs down from upper berth.

Eliminate view of man slapping posterior of girl in berth.

In scene between Tony and Bob, eliminate view of Tony drawing feet up on bench.

## BROADWAY TO CHEYENNE——*AUGUST*, 1932

REEL 4.—Eliminate: *"Let 'em have it."*

Eliminate all views (3) of machine gun distinctly shown in hands of gangster in car.

REEL 6.—Eliminate *"Give it to him."*

Eliminate prolonged view of gangster operating machine gun from car.

Eliminate all views (2) of machine gun in hands of gangster.

## BROKEN PROMISE——*JANUARY*, 1933

REEL 6.—Eliminate all views of woman lying on couch where dress is shown off her shoulders, and as she raises her body toward man leaning over her (5).

## BUT THE FLESH IS WEAK——*APRIL*, 1932

REEL 4.—"Now, now, now, now, don't cry. *I have zee grand idea. I will forget to be a good boy just this once, and Josephine will never know.*"

REEL 7.—"How do people get reputations as lovers? Do women tell their friends?"

*"No, not exactly, but it gets about. If you see a lot of women looking particularly radiant, somebody's been around."*

## BY WHOSE HAND——*JULY*, 1932

REEL 7.—Eliminate all views of Delmar as he fires at engineer and fireman of train, and accompanying dialogue: *"Stick 'em up."*

## CALIENTE——*MAY*, 1932

(Title subsequently changed to "FAST COMPANIONS")

REEL 6.—Eliminate all views of whip striking body of child (2).

## CALIFORNIA TRAIL——*MARCH*, 1933

REEL 1.—Eliminate actual view of man shooting gun at child in street. (killing him).

REEL 6.—Eliminate actual view of captain of police shooting guard in his office.

## CALL HER SAVAGE——*NOVEMBER*, 1932

REEL 1.—"I ain't afraid of you. We're paying for your sins—yours and your *harlots.*"

REEL 3.—Eliminate all close views of woman's step-ins spread out to full view (2).

"I told you to pack my things *and leave her's.*"

*"Mr. and Mrs. Smith!* That's a honey. *Of course, if you want to change meal tickets. . . ."*

*"I pay the bills."*

"Uh-huh. I seem to remember, *Mrs. Smith. You know, experience should have taught you, my dear, that the name Smith is always suspicious on the hotel register."*

REEL 5.—Eliminate views of struggle on couch between Nasa and Crosby (2).

REEL 6.—Eliminate entire episode of girl on street accosting man and view of man shaking head.

"Hello, baby. *What do you say, kid, eh? Out for a good time, huh?"* and accompanying action of man accosting girl on street.

*"Hy, babe . . . etc"*, and following scene where Nasa hesitates and smiles at man on street.

## CENTRAL PARK——*DECEMBER*, 1932

REEL 4.—Eliminate all views of lion actually attacking and mauling man in cage up to point where keepers appear (4).

"Just in case you're trying to get up nerve to make a break, forget it. *I'd put a slug in you* before you could go off that window sill."

REEL 5.—Eliminate all views of guns where crooks hold up car in Central Park (2).

*"Come on, put 'em up. Put 'em up."*

Eliminate views where Hymie takes money out of box and stuffs it into valise (2).

Eliminate all views of guns in robbery in Casino (3).

*"Let him have it, Louie!"*, and eliminate accompanying view of crook shooting at policeman.

"Right out into Central Park West, quick. *If they try to block us give them the heat."*

"What are you waiting for. *Cool him off a little."*

"Okay, Chief. *Let them have it."*

*"Give them some more lead.* Come on, step on it . . . etc."

Eliminate all views of machine guns projecting from in back of robbers' car *in action* (4).

REEL 6.—Eliminate view where Hymie crashes stone on policeman's head.

## CHEYENNE KID——*JANUARY*, 1933

REEL 2.—Eliminate view of Tate actually reaching into Bush's pocket and taking pocketbook.

REEL 5.—Eliminate view of Dover Ed as he shoots deliberately through office window at old man approaching on horseback (causing old man to fall from horse, wounded).

## CHILD OF MANHATTAN——*FEBRUARY*, 1933

REEL 1.—Eliminate: *"You ought to have your boy-friends keep their finger nails trimmed."*

"Oh, she gives me a *pain in the . . . ."*

REEL 8.—"You ain't losing no beauty sleep askin' how I done. You might as well save your breath. I gave you a dollar yesterday and two the day before. What're you doing, *keeping a woman?"*

REEL 3.—"Glory be! *A thousand dollars."*

Eliminate distinct view of denomination of bill.

Shorten scene of man owning dress shop feeling girl's body all over, and eliminate accompanying dialogue: *"You mustn't think of the man in me, only the artist. If I can't see how you're formed, how can I visualize?"*

*"Well, who asked you to?"*

REEL 4.—Eliminate: *"No, no. I—I didn't hardly think so."*

"Me with three kids and I don't understand? Huh, I understand all right, you *dirty little tramp."*

"Oh, yeah? I'd never a-took your money *if I knew how you got it."*

*"If you'd have known how I got it you'd have held out for more."*

"Get out of here. As long as I'm man of the house, don't you ever come back. Go on, get out of here *you dirty little tramp."*

"That'll learn you to call your sister a *dirty tramp.*"

Eliminate entire episode of doctor in pregnant, unmarried girl's bedroom, and accompanying dialogue: *"You mustn't be rebellious, my dear. Soon you'll be glad, very glad."*

*"Maybe—, I hope so."*

*"Now, that's more like it. After all, the Heavens are not going to fall because of this. It is the most natural thing in the world."*

*"Ain't it, just?"*

*"Now don't you worry my dear. Everything is going to be all right."*

In scene between Paul and Madeline, after the doctor has disclosed her condition, eliminate *italicised* words: "I didn't want this to happen. You gotta believe me. I'm so ashamed. You gotta believe me, Paul. *I know it looks like I was trying to get a hold on you, but I wasn't. You gotta believe me. I just didn't know no better."*

*"Oh, that's why I've been afraid to tell you, tho', because I knew you'd think I done it on purpose."*

*"Of course I don't think so."*

*"And if you'll find out something for me, what to do and where I have to go, I won't be afraid."*

*"Oh, no, no. You're crazy. I didn't ask you for anything like that. You don't want to marry me."*

REEL 5.—"I'm here to see a little friend of mine. She's just got a baby, *sort of unexpected like."*

"Paul only married me on account of the baby, *to give it a name.* Now my baby's gone, *I gotta give it back to him. It's only right."*

"Yeah, so I'm left without anything. Why did it have to be him? Why did it have to be the baby that made it right *for Paul and me to be together?"*

REEL 6.—"No, you don't understand. You see, *me and my husband wasn't married at first."*

"Don't you see, Panama? *I've been a bad woman."*

## CHRISTOPHER STRONG—*MARCH,* 1933

REEL 8.—Eliminate insert of Cynthia's letter to Christopher reading: *". . . if you should have a son or daughter I hoped you'd drink to his health . . ."*

## CLEAR ALL WIRES——*MARCH,* 1933

REEL 3.—". . . mind you, this is only a suggestion. If you should bomb *the Kremlin. . . ."*

"Then you can't bomb the Kremlin, I took a look at it flying. It's more than a one-man job. But I'm telling you right now a good attempt *at an assassination* is sure-fire."

REEL 4.—". . . nice, big bed, *don't you?"*

"I won't be in the way, Buckey, honest I won't. I'm lonesome. *Let me stay."*

"Are you really crazy about me? Oh, Buckey, I couldn't sleep there *alone."*

REEL 6.—Eliminate all close and distinct views of nude statue and reflection of nude statue in mirror.

"Prince—A Romanoff! The last of the Romanoff's.—Prince Alexander Romanoff will be shot and *fatally* wounded—here—tonight."

Eliminate views of Lefty practicing and aiming gun at chair, including following dialogue: *"I want you to wing him, see? Just through the left shoulder—right about—right about there."*

## CLOSE RANKS——*MARCH*, 1932

(Title subsequently changed to "SIBERIAN PATROL")

REEL 2.—Title No. 39—*"Long live Soviet power in the entire world."*

Title No. 45—*"Again to sit on our necks, the capitalists and the land owners. That is what they need—our land, our bread, the factories, the plants, the forests, the oil—that's what they need. Will we, Red partisans, be afraid? No."*

REEL 4.—Title No. 77—"Here he is, *American Reptile."*

Eliminate view of figures of men hanging from gallows.

REEL 5.—Title No. 95—*"Let him smell the Bolshevik truth and then tell it to his own. If he does not understand our worker's soul then of course we must kill him."*

Title No. 132—*"This English, American, Italian—all scenes of Imperialism."*

Title No. 143—*"Needed a red, red republic—and there shall be one republic."*

## COCK OF THE AIR——*FEBRUARY*, 1932

REEL 1.—Shorten scene of Lilli holding decoration on bosom.

REEL 2.—"Not a chance. *When Craig gets through with them Don Juan himself couldn't make them play ball. They haven't got the proper faith in mankind left.*

Eliminate scene of Roger on couch caressing girl, before entrance of girl with gun.

*"He does, he doesn't, what you just didn't, sir."*

REEL 2.—"There are a lot of lips going to waste here. Suppose we use them for eating dinner *with first, huh?"*

*"You live alone?"*

*"Officially."*

Eliminate words in song:

"Would you like to turn the lights down low?"

Go on.

Me? I would.

That's good.

And would you insist if I said no?

Oh, I would.

Not so good.

If you're in search of true love, it's not hard to find.

Can it be that you are seeking a different kind?

*Would you like to do what's on your mind?*

*"Oh I would."*

"Why don't you make me believe I said it *right now?"*

REEL 4.—"No, it's too soon after dinner."

"Let's go into the garden—*and walk."*

*"I will come to you in a few minutes."*

Eliminate views of Roger sensually contemplating bed.

Eliminate views of girl's clothing thrown on chair.

*"I'll get an opener, sir."*

Eliminate view of girl in suit of armor at door—Roger's surprised look.

*"The can opener, sir."*

As Roger contemplates the girl in armor, eliminate views of Terry betting on Roger's sensuous success—coins dropping on tray.

REEL 5.—Eliminate entire episode of can opener and suit of armor. This includes all views of girl in armor in Roger's bedroom, blowing out candles, turning down covers of bed—scene where Terry tries to open coat of mail on figure with can opener and breaks opener—all views of Roger in his bedroom when he thinks girl is in bed.

*"I should have known you wouldn't leave me."*

Eliminate all scenes of Roger throwing pieces of armor on floor, and all noise of armor being thrown on floor—Roger registering resentment at not finding the lady in bed.

*"Always believe a man when he says that he loves you and then pretty soon you'll be in business for yourself."*

*"Women are Roger Craig's candy and he's had too much."*

*"And I'm going to see that he gets it before he gets any more candy."*

REEL 8.—Eliminate view of bedroom in hotel with man's and girl's night clothes arranged on bed.

## COIFFEUR POUR DAMES——*NOVEMBER*, 1932

REEL 2.—*"It would be so easy. I live in the house just opposite, and tonight I am free. Madame is going out."*

*"A real field for manouvers, what?"*

"Sheets of pink silk. Oh, if you could see Madame *naked* in them."

"All I ever look at in a woman is her head. *Is she kept?"*

REEL 3.—"Yes, he is, Madame. I recognize his chauffeur. Monsieur must be coming up the stairs, *and as he has the key. . . ."*

Eliminate entire episode of Mario in unclothed condition in the boudoir of Edmonde (10). This includes view of Mario stooping behind chair, all views of him running around the room in an endeavor to find his clothes, and views of Edmonde pushing him out on balcony. Also views of Mario on the balcony and the following dialogue:

*"Sh!"*

*"What is the matter?"*

*"Sh!"*

*"No, no. I won't, I won't!"*

*"Be quiet! Be quiet!"*

*"Give me my jacket and my hat at any rate. I shall freeze."*

*"Wait! That's Louvet!"*

REEL 4.—*"Oh dear, dear. And I'm so dizzy."*

Eliminate view of Mario asleep on the balcony and all succeeding views of him (8) awakening, doing gymnastics—views of Edmonde in nightgown opening window, Mario entering, and all views of him in her boudoir in the morning and accompanying dialogue:

*"Mario, are you still there?"*

*"Of course I'm still here. Where d'you expect me to be?"*
*"My poor dear. Come in quickly."*
*"Oh dear, oh dear. Leave me to freeze all night outside."*
*"But Louvet didn't want to go home."*
*"Ah, he didn't want to go home."*
*"He's only just gone. Lie down."*
*"Where's my coat?"*
*"Under the bed. Mario, my love, you're not going to leave me?"*
*"Under the bed? Where's my hat?"*
*"Under the bed, too. Don't go now. You're cold, my darling. Let me warm you in my arms?"*
*"Only vengeance will warm me. "Where's my box of tools?"*
*"Under the bed. Vengeance against whom?"*
*"Against you and Louvet."*
*"But I adore you. I don't want to lose you."*
*"Very well, then, get rid of Louvet."*
*"I can't. He gives me twenty thousand francs a month."*
*"That's all one to me. He threw me out on a balcony. He humiliated me. I'll never forget it. Send him away."*
*"It's impossible."*
*"Very well then, good bye."*
*"Mario!"*

". . . not famous enough yet. I want to be very rich *and able to give twenty thousand francs a month to a bird. . . .*"

"Oh yes, a little, Madame. But it is useless to watch the house opposite. *Your husband has left it already after passing a good night in a nice warm bed.*"

REEL 5.—"You haven't anything to complain about. *You've got me for the same salary. You absolutely insisted on keeping me.* I don't understand it. Funny idea!"

"I wanted, in my turn, to be 'Monsieur' as well. At present I have a wife, *and a mistress to whom I give money.* I am quite a man of the world."

REEL 6.—Eliminate all views (5) of gigolo on balcony and in boudoir of Edmonde, except view of gigolo going onto balcony, and view of him in background as door opens. This must include the following dialogue:

*"Come in, young man. Don't be frightened. It's much warmer here than on the balcony. Please be so good as to close the shutters."*

"Ten months! I've waited ten months for this moment. *Don't spoil it by pretending that you haven't been unfaithful.* Thanks! A thousand times thanks to both of you. It's my triumph. I'm delighted."

". . . only this time I shall be Monsieur—*the one who has the right to enter while the other one has to hide on the balcony.*"

"But this proves that I've succeeded. I've the most famous salon—a magnificent house—three cars—a wife—*and a mistress who deceives me.* Exactly like men in the best society. What more can I ask?"

REEL 7.—"I have just been to your wife's. You weren't there so I thought you might be *with your mistress.*"

"No. *That is my mistress,* doctor."

## CONDEMNED TO DEATH—*JULY*, 1932

REEL 1.—Eliminate view of Banting with hand on dial of safe, turning it as confederate reads from a paper, numbers of the combination—and elim-

inate dialogue in connection:

*"Fourteen—thirty-seven—repeated—nine—six—twelve."*

Eliminate view of Banting opening safe and removing documents.

## CONQUERORS——*NOVEMBER*, 1932

REEL 2.—In hold-up on boat eliminate close views of robbers holding up Roger at point of gun (4), excepting flashes to sustain action.

Eliminate accompanying dialogue: *"Hands up." "Hands up, my boy."*

In hold up of saloon, eliminate all close views of guns held on patrons, and view of robber actually taking money from cash box (5).

REEL 3.—Reduce to flash, view of robber forcing man to give up money at point of gun.

Eliminate distinct view of man actually taking money from cash box during hold up of Mrs. Blake.

REEL 4.—Eliminate all views of bandits hanging (2).

REEL 7.—Eliminate view of Frances' body convulsed with labor pains.

## CONTRABANDO——*NOVEMBER*, 1932

REEL 2.—Shorten first two kissing scenes of couple at table to four feet each. (These scenes are 32 feet and 21 feet respectively.)

REEL 7.—Eliminate scene of (Revolutionist) Hermandez deliberately firing at and killing soldier.

Eliminate scenes of Hermandez picking up bodies of dead comrades and placing them in doorway as breastwork.

## COUNTY FAIR——*APRIL*, 1932

REEL 4.—Eliminate view of crook putting money into pocket of Diamond (this money taken from murdered jockey) and accompanying dialogue:

*"Did you have any trouble?"*

*"I never have any trouble."*

REEL 6.—Eliminate distinct views of men on running board of car with guns held on Jerry (4).

## COWBOY COUNSELLOR——*DECEMBER*, 1932

REEL 5.—Eliminate *"Just drop your wallets to the ground."*

*"I'll take that watch, driver. Yours too, guard."* (In hold up)

## CREEPING SHADOWS——*JUNE*, 1932

REEL 1.—Eliminate close view of gun in man's hand and eliminate view of him deliberately shooting Joe.

REEL 3.—Eliminate view of man deliberately cutting telephone wires.

## CROWD ROARS——*MARCH*, 1932

REEL 6.—Eliminate indecent action of Joe's lips while driving in race.

## CRUSADER——*OCTOBER*, 1932

REEL 1.—"Eddie Crane talkin'. Give me Henly's office."

"This girl—painted as a murderess—*harlot*—met death with a smile."

REEL 3.—*"Well, I've got to make a living.* It's tough in this town. . . ."
REEL 6.—"All right, I'm not. You've hated me from the moment your brother married me. Jimmy Dade's sweetheart—*and I lived with him for a year."*

CYNARA——*NOVEMBER*, 1932
REEL 5.—Eliminate underlined word: "I can't bear to think of it. Oh, Jim, must we go back tomorrow?"—[*Word not underlined in censors' report —probably meant "tomorrow". Ed. note.*]
Eliminate scene where Worlock raises girl's hand displaying wedding ring, and accompanying dialogue: *"Your wedding ring hasn't lived in vain."*
Eliminate all views of bed in room in Inn (2). (Definitely suggesting illicit relations between Doris and Jim.)
"Jim, when can we come away *like this—I mean, together?"*
REEL 6.—"Oh why can't we go on as we were before? *She needn't now. It won't hurt her if she doesn't know."*

DAMAGED SOULS——*APRIL*, 1932
*REJECTED IN TOTO*

DANGEROUSLY YOURS——*FEBRUARY*, 1933
REEL 4.—Eliminate all views where Gove pours liquid from bottle on cloth and applies cloth to girl's nose, rendering her unconscious (4).
Eliminate views of men carrying unconscious girl aboard boat (2).

DARING DANGER——*APRIL*, 1932
REEL 1.—Eliminate scene where Bagley actually unloads gun belonging to Tim.
REEL 5.—"Ycu'll find out why. *Stay where you are or I'll plug you.* Madigan's coming through that door real soon *and I aim to get him.* I'll claim he drew first and if you say any different *I'll smoke you down."*
"I reckon you're right but I don't want him that way. *I want him lookin' into my gun when he gets his."*
Eliminate all close views of DuSang holding gun against body of Tim (2), and accompanying dialogue:
*"Well, I'm going to try it just once. If it ain't loaded, you win. But if it is loaded you sure lose."*

DAS SCHOENE ABENTEUER——*DECEMBER*, 1932
REEL 8.—Eliminate view of baby boy in basket, displaying sex.

DECEPTION——*NOVEMBER*, 1932
REEL 6.—Eliminate views (2) of Leo crashing stool over head of fighter. Knocking him out.)
REEL 7.—Eliminate all views of men in skylight window where guns are leveled directly on fighter in ring. Eliminate accompanying dialogue:
*"That's the sign. Why don't you shoot?"*
*"Wait till they break apart."*
*"Shoot!"*
*"Keep quiet!"*

DEINST IST DEINST——*JULY*, 1932
REEL 6.—Eliminate dialogue: *"Jesus, Maria, Joseph."*
REEL 8.—Eliminate dialogue: *"Jesus, Maria."*

DEN STORE BERNEDAPEN——*MAY*, 1932
*REJECTED IN TOTO*

DER KORVETTENKAPITAEN——*MARCH*, 1933
REEL 1.—Eliminate all views of pictures in drawer, of nude women.

DER STORCH STREIKT——*MAY*, 1932
REEL 3.—In sequence of girl undressing on side of berth, as she raises her leg eliminate views where her person is unduly exposed (2).
REEL 6.—"Second street to the left, *the third house.*" In German: "Zweite strasse links, *das dritte haus.*"
REEL 7.—In German: "Sweite strasse links, *dritte haus rechts.*" Translated: *"Third house on the right."*
REEL 8.—Eliminate underlined words: "With or without women?" [*No words underlined in censors' report—probably meant "women"—Ed. note.* ]
Eliminate view of women in booths unescorted—first view of four and subsequent views of two and three women and woman singly in booths.

DER UNGETREUE ECKEHART——*FEBRUARY*, 1932
REEL 7.—Eliminate view of nude man.
REEL 8.—Eliminate view of nude man after shower.

DER UNSTERBLICHE LUMP——*MAY*, 1932
REEL 2.—Eliminate word: *"Jessas."* (Meaning Jesus.)

DER WALZERKOENIG——*DECEMBER*, 1932
REEL 5.—Eliminate scene where waiter spreads out woman's bloomers taken from stand filled with bottles and dishes.

DESTINATION UNKNOWN——*MARCH*, 1933
REEL 1.—Eliminate view of Brennan shooting boy who is ill.
REEL 2.—Eliminate *italicised* word: "Shut up, you yellow-bellied *wop.*"

DESTRY RIDES AGAIN——*APRIL*, 1932
REEL 1.—Eliminate medium, close, and distinct views of masked man before door of stage coach holding up passengers (5).
"Can't open the strong box."
"Drive up along the side road, *and we'll blow it open.*"
REEL 2.—Eliminate close and distinct views of bandit with Destry's gun in his hand, and the view as he fires it directly at fellow bandit (2). (Killing him.)

## DEVIL AND THE DEEP——*AUGUST*, 1932

REEL 4.—Eliminate fade out embrace between Diana and man in desert.

## DEVIL IS DRIVING——*DECEMBER*, 1932

REEL 1.—Eliminate view of men changing license plates on stolen car.
REEL 4.—*"Go and get it."* (Referring to stealing car.)
REEL 5.—*"Leave the motor running and close these doors."*
*"How long will it take?"*
*"About fifteen minutes last time."*
Eliminate prolonged views of exhaust pipe with gas pouring out of it (2).
Shorten volume of smoke where garage door is opened.
*"Now watch me for signals. When I give it to you, let him go."*
REEL 5.—Shorten scene of man pushing car containing dead man to ramp.
REEL 6.—Eliminate close view of telautograph, reading: *"Shut up! Give* $500 *to Police Fund."*

## DEVIL'S PLAYGROUND——*DECEMBER*, 1932

REEL 2.—Eliminate all views of naked native children where sex is displayed (2).

## DIAMOND TRAIL——*MARCH*, 1933

REEL 1.—"You can tell Flash Barrett; he's carrying a gray overcoat on his arm. *Make sure you don't miss him."*
Eliminate views of men actually firing gun at man in gray overcoat, (killing him).
REEL 6.—"For you—so you won't open that trap of yours. *You're going for a ride,* Frisco. You better tell us your real name so we'll know where to send the remains. You're going out of here with us and if you make a move between now and the time you get in the car downstairs, *we'll pump you so full of lead it'll take a week to count the slugs."*
Eliminate all views of men where guns are visible as they take Frisco Eddie out to kill him.

## DIE SINGENDE STADT——*MAY*, 1932

REEL 2.—Eliminate *"Jesa, Mary and Joseph."*

## DISORDERLY CONDUCT——*MARCH*, 1932

REEL 5.—"I haven't asked you for anything yet, have I? *I'll see you later."*
REEL 8.—Eliminate *"Just hand that to me. This is one job I want to do."* —and scene of man passing gun to Alsotto.
Eliminate view of Jimmy, wounded, lying on sidewalk.

## DOCKS OF SAN FRANCISCO——*FEBRUARY*, 1932

REEL 1.—In episode of hold up on the dock, eliminate view of girl with gun where gun is distinctly shown.
REEL 3.—"Now you mind your own business. *Shifty, we're in a bank*

*deal,* and nothing else . . . etc."

*"I always said that Waterfront Bank was cheese."*

Eliminate all views of men in the bank, in shadow, passing bags of money from one to the other (2).

Eliminate view of Vance picking up bag containing stolen money thrown from bank.

REEL 4.—"One yip out of you and *I'll drill you."*

REEL 5.—Eliminate distinct views of machine gun in action—man getting out of car with machine gun—all views of man with machine gun back of car, silent and in action (5).

Eliminate the view of the cutting of the telephone wires.

Eliminate distinct views of man with machine gun advancing up path toward cabin (4).

Eliminate all distinct view of men with guns firing into cabin (7).

Eliminate distinct views of three men with guns on running board of car.

REEL 6.—Eliminate distinct views of man shooting at Belle outside of cabin (2).

"Look here, you take the side door, Lefty, I'll take the front. Red, you come with me. When I yell, *let 'em have it, understand?"*

Cut to flash of three feet all views of men with machine gun and revolvers advancing on cabin and firing (3).

Eliminate all views of Vance with machine gun firing into attic where Banning, wounded, is concealed (3).

*"Let 'em have it."*

## DO MEN FORGET——*MARCH,* 1933

REEL 3.—"No, he doesn't know. *Every letter shows your fright and terror."*

*"I know that you and Jack have had a secret love affair."*

*"Then Jack should suffer, too. It's as much his sin as mine.* There is my mother. *Please don't tell her, please."*

REEL 4.—"And suppose I told you that we *couldn't wait?"*

*"Jack, can't you guess? Must I put it into words?"*

"But Jack, *don't you understand what's happened?"*

*"If Mother finds out it will kill her."*

"Rather a delicate situation to handle *where one is not sure, and you know boys will lie."*

"And unless I am wrong, *Jack is the young man this girl accuses."*

REEL 5.—"You dirty rotter. *He did it. You thought I wouldn't understand. You can't put anything over on her."*

"But why are they trying to force me *to make a terrible thing of it?"*

'I do forgive him but I don't want to belong to him *any more."*

"Poor Moms, *how can we tell her? And she's got to know."*

"I'll tell her. *I can at least spare Dorothy that."*

REEL 6.—"But if he were alive *that boy would pay for what he has done."*

"Mother, Dorrie is afraid *you won't forgive her, but I know you will. She's suffered so much."*

"Mother, *this is the hardest part of all."*

"I lost my head *and wanted to kill Jack."*

REEL 7.—"I wanted someone to *really* love me."

Eliminate final sub-title on screen: *"Love's loyalty saved her from sin's penalty. Others less fortunate, however, learned the wages of sin is death."*

NOTE: Cut title between reels reading: *"Her Unborn Child."*

## DOWNSTAIRS——*AUGUST*, 1932

REEL 1.—"Well, you—*you know what I mean."*

REEL 2.—"Always, darling, *and I'm going to start right now."*

REEL 3.—Eliminate close view of nude figure on pipe.

REEL 4.—"*.....last night."*

*"You surely don't think I'd enjoy being with a woman of Sophie's age, do you?"*

REEL 5.—Eliminate all views (2) of man and girl going upstairs .

Eliminate scene where Karl hands money to waiter.

Eliminate, *"You dumb son of a . . ."*, in scene where Karl kicks waiter.

REEL 6.—In scene between Anna and Karl in Anna's apartment, eliminate view of Karl's coat thrown into scene covering glass case and displaying loosened button.

"Well, not for the present. All I want is to remain in your service here until I make my plans. *Madame will instruct Albert."*

REEL 9.—*"Oh, you're going to save them all, aren't you?"*

"Well, now, look here—and say, *I could have had your wife anytime I wanted to. She loves me."*

## DREI TAGE MITTELARREST——*JULY*, 1932

*(Revised)*

*REJECTED IN TOTO*

## DRUM TAPS——*FEBRUARY*, 1933

REEL 6.—Eliminate close views of man cutting rope that supports man climbing up cliff (2).

## DYNAMITE DENNY——*JUNE*, 1932

REEL 5.—Eliminate views of hoodlum kicking Little Bill in the ribs as he lies helpless on the ground (2).

## EINE NACHT IM PARADIES——*FEBRUARY*, 1933

REEL 8.—Eliminate scenes where pictures of nude figures are displayed on wall (2).

## EINE TUER GEHT AUF——*FEBRUARY*, 1933

REEL 1.—Eliminate view of crook working at lock of safe.

REEL 2.—Eliminate views of crook opening lock of inner door of vault (2), and taking money out of drawer, placing it in bag (3).

REEL 3.—Eliminate *italicised words*: "He just wouldn't understand *that I belong to you now and to no one else."*

## EL CABALLERO DE LA NOCHE——*DECEMBER*, 1932

REEL 1.—Eliminate views of gun held by bandit on Count inside of carriage (2).

Eliminate view of bandit taking money from Count.

REEL 2.—Eliminate views of bandit holding gun in back of Count forcing him to mislead soldiers (2).

REEL 3.—Eliminate view of Dick Turpin taking money bag from Count and accompanying dialogue:

*"Permit me, sir. Oh, a purse! And well filled."*

"Courtier, I? God forbid. But can't one praise your beauty as it should be . . . *Face the wall, quick! All of you! At the slightest movement, I'll fire."*

## EL EMBRUJO DE SAVILLA——*SEPTEMBER*, 1932

REEL 7.—Eliminate view of purse, which has been taken from Paco's pocket, in hand of villain.

## EMMA——*JANUARY*, 1932

REEL 8.—Eliminate scene where sex of child is exposed.

## EMPLOYEE'S ENTRANCE——*JANUARY*, 1933

REEL 6.—In scene where Anderson enters room where Madeline is asleep on bed, drunk, cut to Anderson in hall before he reaches to open door of room.

REEL 7.—Eliminate *italicised* words: "Why you've changed your mind about me, haven't you? *I was all right for you the first night I met you, wasn't I? I was all right for you the night of the party, wasn't I? . . . etc."*

## ESCAPADE——*MAY*, 1932

REEL 5.—Eliminate, *"In your hat."*

## EXPOSED——*SEPTEMBER*, 1932

REEL 2.—In scene of Rosso with gun, eliminate smoke coming from barrel of gun. (Killing policeman.)

## FASCINATION——*APRIL*, 1932

REEL 3.—"He collects old masters *and young mistresses."*

Eliminate fade out scene of embrace between Gwenda and Maitland.

REEL 5.—"You're my husband's *mistress."*

## FAITHLESS——*NOVEMBER*, 1932

REEL 4.—"I've got a wretched headache. Must I pretend? *Or else . . ."*

REEL 5.—In episode where Blainey picks Carol up in his arms and carries her to adjoining room (apparently a bedroom), eliminate scene where he closes door.

Eliminate scene where Blainey winks significantly at Carol after dialogue: "It'll be like a honeymoon, baby."

". . . Mr. Smart Guy. *And this apartment happens to be my apartment,* if you know what I mean."

*"You ain't walkin' out on me? Don't I treat you right? Look at all the swell clothes and jewelry. Where are you going to find anybody as generous as me?"*

*"You'd better come back and get your key."*

Eliminate, *"Well, I know a lady—fifty-fifty."*—and eliminate accompanying wink of landlady to girl.

*"Well, you wouldn't have to ask me twice."*

REEL 7.—*"You look a little pale. You forgot your lipstick, didn't you?"*

*"Good luck."*

REEL 8.—Eliminate scene where Carol accosts man on street, and accompanying dialogue: *"Hello, mister."* (putting hand on arm and smiling at him.)

## FALSE FACES——*OCTOBER*, 1932

REEL 9.—Eliminate scene of Dr. Brenton shaking hands with Judge.

## FAREWELL TO ARMS——*DECEMBER*, 1932

REEL 1.—Eliminate view of girl in negligee as she jumps into scene. (In house.)

REEL 3.—Shorten scene of kiss in garden between Catherine and Frederick where he pushes her back and they disappear out of scene.

". . . in a churchyard, under the stars, *like two random animals.*"

REEL 4.—Eliminate distinct view of ether cone being placed on Frederick's face.

REEL 9.—Shorten view of Catherine's hand grasping bed clothes in hospital scene of confinement. This allows synchronization of her hand with the rowing hand of Frederick.

## FARGO EXPRESS——*NOVEMBER*, 1932

REEL 5.—Eliminate scenes where crooks open cell and allow prisoner to escape (3). (After overpowering sheriff.)

Eliminate scene where York crashes chair on man's head.

## FAST COMPANIONS——*MAY*, 1932

New Title for "CALIENTE".

## FAST WORKERS——*MARCH*, 1933

REEL 2.—"Yeah, if you had a hundred dollars *you could buy twenty of 'em.*"

REEL 3.—"That girl in the speakeasy—I asked her how girls got money *from men.*"

"You thought I'd lie—that I'd take money *from men* for nothing".

"Yeah, when you want to be. Say why didn't you let me go to Chicago *with that guy?* At least I'd have been *in stock.*"

REEL 4.—"Too bad *you're not in circulation.*"

REEL 7.—"To let you know *that I'm anybody's girl.*"

## FAST LIFE——*DECEMBER*, 1932

REEL 6.—Eliminate scene where Sandy actually takes money from owner of boat (as he poses as Federal Prohibition Agent).

REEL 8.—Eliminate *italicised* word: "Gee, but there are a lot of *married* couples around here." (Exclamation as Cliff Edwards peers into cabin of nearby boat.)

## FIGHTING FOOL——*FEBRUARY*, 1932

REEL 3.—"*If that kid makes a run for it, I'll fill him full of lead.*"

REEL 4.—"You know your part. *There'll be four of us in the windows with a bead in the small of your back if you slip up. After you answer the signal, back Eddie through the door with this. It's empty, but our's ain't.* Wave that sweet brother of yours down the hill, and if you warn him *it'll be you that gets it.*"

Eliminate all views of men in cabin with rifles leveled through the windows at approaching sheriff (2).

"When the horse get's to that wagon—*all together.*"

Eliminate all views of men deliberately firing through window at sheriff (4).

Eliminate distinct view of men firing at boy outside of cabin—killing him.

REEL 5.—"Have Eddie and one of the other boys watch the road *and pick him off on the way back . . . etc.*"

Eliminate all views of Nina with gun concealed in dress, forcing Deputy to open cell door, liberating "The Shadow". (3)

REEL 6.—Eliminate all views of men concealed in trees firing deliberately with guns at approaching sheriff (3).

## FLAMING SIGNAL——*MARCH*, 1933

REEL 4.—Eliminate all views of Von Krantz picking up native girl, Reri, and accompanying views of struggle to fade out of scene.

REEL 6.—Eliminate view of dog's jaws on Von Krantz' throat, (scene where Von Krantz is lying on floor motionless)

## FORBIDDEN——*JANUARY*, 1932

REEL 2.—Eliminate indecent action of lips of office boy.

## FORGOTTEN COMMANDMENTS——*JUNE*, 1932

REEL 1.—"*For years we have been carrying the crushing burden of religion. Let's cast it off, comrades.*

"My mother was a peasant, my father—*well, he was two working men.*"

"*Better take a course in birth control first, little comrade.*"

"To us they're a joke. Anya and I are together. We work together. We love each other. *Our relationship is perfect.* But the idea of marriage . . . !"

REEL 2.—"Well, *just living together.*"

"She's—well, she's his wife *in a way.*"

REEL 3.—(As per dialogue sheet): "*Were they capitalists?*" "*To the capitalists.*"

"Next it will be the duty I owe to my *priest.*"

"Well, if it isn't old Comrade *God* himself."

Eliminate view of Yashka on top of confessional booth throwing bible to the floor.

*"Hey, hey! Look! Cigarette papers."*

*"Just what we needed."*

*"Let's have the tobacco, Grischa?"*

"Good *cigarette* paper—thin."

REEL 5.—"From the bible, *the book of cruelty and jealousy and wrath.* The book in which the sins of the fathers are visited upon the children. *The book from which all the merciless tyrannies of the world have taken their laws.*

"The bible! *We've done with it.* We do not need it."

"Yes, look at them. The heritage of squalor and misery that you and *your God* have left us. We shall reclaim them."

"Young comrades, forget the commandments of death, and bear in your hearts the words of life—*of the Communist Revolution."*

*"I, the State, am the Lord thy God. Thou shalt not have the stale Gods of outworn creeds before me."*

"Honor the State. *The state is thy father and thy mother."*

"Thou shalt not kill, *save at the bidding of the State."*

"Thou canst not covet thy neighbor's goods; they are thine as well as his. *"Covet thy neighbor's wife. She is free if she choose to come to thee."*

*"No man shall own any woman, nor any woman any man."*

*"There shall be no such thing as one man for one woman."*

"Forget what this old fool has told you. *Bear these new commandments in your hearts, young comrades of the Communist Revolution."*

REEL 6.—"Why? I'll tell you why. *For the same reason that you used to come here."*

## 45 CALIBRE ECHO——*MARCH*, 1932

REEL 1.—Eliminate close view of gun held on man by masked rider, and accompanying dialogue: *"Reach for the sky and don't look back."*

## FOURTH HORSEMAN——*SEPTEMBER*, 1932

REEL 1.—Eliminate "Come on. *Hold 'em up and keep 'em up.* Come on."

Eliminate all views of men on horses holding guns on trainmen (2).

Eliminate all views of "Softy" holding gun on trainmen in train hold up (3).

Eliminate scene where "Softy" shoots directly into window of mail train.

## FREAKS——*FEBRUARY*, 1932

***(Revised version)***

REEL 2.—Eliminate the episode that shows Venus moving her personal effects out of Hercules' cabin and all dialogue in connection with the scene as follows:

*"You're quittin'—is that it?"*

*"Maybe I'm only foolin'."*

*"Well, you're not quitting me—cause I'm kicking you out."*

*"Oh."*

*"Oh no you don't. I gave you this."*
*"Why, you cheap—Oh!"*
*"And don't come around crying tonight, trying to come back in. I'm through wasting my time and money on things like you."*
*"See here! Your time, but my money."*
*"Ungrateful little tramp."*
REEL 5.—Eliminate the view of Cleopatra pouring the contents of the small bottle into the large bottle of champagne.

## FRISCO JENNIE——*DECEMBER*, 1932

REEL 1.—Eliminate view of girl actually taking man's wallet from his pocket.

## FROM HELL TO HEAVEN——*MARCH*, 1933

REEL 3.—Eliminate *italicised* word: "You no-good little *tramp.*"

## GALLOPING KID——*JULY*, 1932

REEL 4.—Eliminate dialogue: *"Stick 'em up. Now open that door. Now close that door."*
Eliminate all views of Ellis where gun is shown as he forces Axel to release him from cell (4).
Eliminate view of Pedro as he actually gives gun to Ellis through cell window.

## GALLOPING THRU——*JANUARY*, 1932

REEL 1.—"The rest of the boys are waiting for you *in the back of the express office."*
REEL 2.—Eliminate all views of man with gun at window of express office passing out bags of money to his colleagues.
"Reach, quick! Get 'em up there. *Make one move and I'll ventilate you.* Get your mush around—you."
Eliminate views of bandits with guns held on Tom and Sandy.
Eliminate all views of Dan McGuire being forced, at point of gun, to pass bags from safe to bandit, who in turn passes them out of the window.
Eliminate view of Cliff shooting Dan McGuire, killing him.
*"Put 'em up, there. Both of you. Bat an eye and I'll blow you in two."*
REEL 3.—*"Stick 'em up. Keep 'em up high."*
REEL 4.—Eliminate view of Cliff shooting man on stage coach.
REEL 5.—"You better get through in an hour, 'cause if you're still around here when that clock hits four, *I'll shoot you on sight."*

## GEFAHREM DER LIEBE——*DECEMBER*, 1932

(*Dangers of Love*)
*REJECTED IN TOTO.*

## GENOVEFFA——*NOVEMBER*, 1932

REEL 4.—Eliminate sub title on screen: *"Months passed, and Genoveffa, suffering from being confined in prison and continuously insulted by the wretch, Golo, gives birth to a pretty baby boy."*

REEL 6.—In scene in court, eliminate close views of first girl dancing suggestively before Golo and courtiers (2). In same scene, eliminate all views of second girl dancing in indecent manner (3).

Eliminate view of nude jester as he approaches Count Seigfried.

Shorten by half, scene of Golo hanging.

## GHOST CITY——*JANUARY*, 1932

REEL 3.—Eliminate scene where man deliberately shoots at Temple through window.

Eliminate scene where Blain hands gun to Buck.

REEL 4.—Eliminate scene where Buck deliberately shoots at Temple after fight.

"I'm looking for you, Blain. *What do I have to call you to make you draw?*"

"I'm buttoning my coat. *Let your six-shooter do the talking.*"

REEL 5.—". . . and what we've got *opens any combination.*"

Eliminate all views of men at safe taking bag of money from it and escaping with it.

REEL 6.—Eliminate scene where Blain deliberately shoots at man on horse.

Eliminate scenes where man lights dynamite fuse (2).

## GHOST TRAIN——*MARCH*, 1933

REEL 5.—Eliminate *italicised* word: "What the *hell*".

Eliminate all views of machine gun in railroad car.

REEL 6.—Eliminate all views of machine gun in railway car.

Eliminate view of smuggler holding revolver against side of Captain Morrison.

## GIRL MISSING——*FEBRUARY*, 1933

REEL 1.—Eliminate all views of Van Dusen in bed, awaiting girl (2).

## GOLD——*SEPTEMBER*, 1932

REEL 4.—Eliminate view of gangster taking money from dead man on ground.

REEL 6.—Eliminate "*We'll get him on the way.*"

Eliminate all views of gangsters deliberately shooting man tied in wagon (3).

Eliminate view of gangster actually taking money from dead man.

## GOLDIE GETS ALONG——*DECEMBER*, 1932

REEL 2.—"I want to call Albany for reservations."

"It's okay, baby. *I got luggage.*"

"Hello, Royale? I want to make reservations for two tonight. The best you got."

"All right. *Twin beds,* huh?"

"Oh, a Mr. and Mrs. Smith."

REEL 4.—"You can, you can—no, you can't. *It's physically impossible.*" (In reference to disposal of tray of food.)

## GOONA GOONA——*AUGUST*, 1932

REEL 3.—Eliminate view of child where sex is distinctly shown.

REEL 5.—Eliminate view of boy in field where sex is distinctly shown.

## GORILLA SHIP——*JUNE*, 1932

REEL 2.—Eliminate *italicised* word: "So long. Goodbye, sweetheart—you *bum.*"

Eliminate view of gorilla putting arm around girl and disappearing in shadow.

Eliminate: *"Forget it, sailor. She was just a bum anyway."*

## GREAT JASPER——*FEBRUARY*, 1933

REEL 2.—"Well, now, Govnor, *you can't just pull a son out of a hat.*"

Eliminate all views of ice melting in glasses (denoting transition of time) following fade out of embrace between Jasper and Mrs. McGowd.

Eliminate sequence of Jasper handing cigar to McGowd and accompanying dialogue: *"Here, have one of mine."*

REEL 3.—"You may call it a joke for the present, *on me.*"

"Jasper, did you know that before Roger was born, *my wife spent a lot of my money to look up your ancestry? You didn't know your geneology had been explored, did you?"*

*"Why should Mrs. Daniel McDowd be interested in the ancestry of one Jasper Horn, an idle, shiftless working man?"*

*"Oh, I see you know why, Jasper. How could you—how could you and think of me?"*

*"But I wasn't thinking of you Mr. McGowd."*

REEL 8.—Eliminate: *"That boy is your son."*

"That's just it. It's all a joke on him. *"He's like me . . ."*

"But Mrs. McGowd, I can't stand by and see Roger, heedless and careless, *like his blind fool of a father . . ."*

*"I said suppose we don't get married."*

*"Suppose I'm not going to marry Jasper."*

*"Oh, Jasper, you're not that stupid.* Stop asking tiresome questions."

*"Why even my mother . . ."*

## GREEKS HAD A NAME FOR THEM——*FEBRUARY*, 1932

REEL 2.—"You don't have to stand anything about me, you poor blond *wop."*

"Don't you call me a *wop."*

REEL 4.—Eliminate view of Schatze pulling dress from underneath Jean's coat, and accompanying dialogue: *"When I did that I was hot."*

"Well, it's just ten minutes to five. *I'll give you those ten minutes."*

Eliminate view of Jean opening coat and exposing body and underwear while lying on couch, and accompanying dialogue: *"Oh, I'm hot. I wonder where my dress is. I did have a dress, once.*

"Oh, this is the most wonderful couch in the world. *Mind if I stay here?"*

*"Don't go. Let it ring—I'm sleepy—don't answer—they'll go away."*

*"I'm afraid they're gone."*
Eliminate view of Feldman kissing Jean in fade out.
REEL 5.—*"That was too good to be true."*
"With that big stiff, Jean?"
"Yeah, *she beat me to it."*
REEL 9.—*"When I lived next door to a fire house."*

## GUILTY AS HELL——*AUGUST*, 1932

REEL 2.—Eliminate *italicised* words: "Tell Mack to go cook a goose, *or vice versa."*
REEL 7.—*"In the Coroner's hat."*

## HALF NAKED TRUTH——*DECEMBER*, 1932

REEL 3.—Eliminate *italicised* words: "Oh, you know. *They have them in all Turkish harems."*
"He's—*he's very sensitive about it."* (Intimating that the man is a eunuch.)
REEL 6.—Eliminate all scenes where Jimmy Bates takes his clothing from dresser in girl's bedroom (3).

## HARLEM IS HEAVEN——*MAY*, 1932

REEL 1.—Eliminate *italicised* words in screen sub-title: "Here intellectuals intermingle with illiterates—*preachers and prostitutes pound the same pavements."*
*"Not tonight, girlie."*
REEL 6.—*"I'm going to have her rubbed out.* She knows too much.
*"Me and Charlie gonna knock 'em both off tonight."*
Eliminate all views of machine gun in window in operation (2).
REEL 7.—*"Did you get 'em both?"*
REEL 8.—Eliminate all views in shadow of Spider slitting Johnson's throat with razor (2).

## HELL'S HEADQUARTERS——*MAY*, 1932

REEL 5.—Eliminate view of two lions actually devouring Talbot.

## HER MAD NIGHT——*OCTOBER*, 1932

REEL 2.—Eliminate all views of Dirkin trying to open door of Joan's apartment with keys (3).
Eliminate *"So you began with the door lock. You might have asked for the key."*
*"Men accept keys more readily than they give them up."*
REEL 3.—Eliminate scene where Schuyler holds up key to Joan's apartment, and dialogue: *"She's had the lock changed since she met you. I won't be using this key again."*

## HERTHA'S ERWACHEN——*MARCH*, 1933

REEL 5.—Eliminate scene where Miss Berghuhn recommends to Hertha *"just one way"* (out of her approaching motherhood). This includes the following dialogue:

*"Then there is just one way . . ."* German: *"Hm, Tja. Da gibt's denn allerdings—nur eins."*

*"Miss Berghuhn, I don't think there is any way."* German: *"Fräulein Berghuhn, ich glaub, da bleibt's gar nicht mehr!"*

*"Well, well, there still is a way. Do you know Mrs. Weitsch—in Market Street? Well, go to her, give her my best regards."* German: *"Aber, aber, freilich, gibt's da noch was. Kennen Sie die Frau Weitsch—in der Marktgasse? Na, da gehen Sie mal, bestellen Sie einen schönen gruss von mir . . ."*

*"Yes—and?"* German: *"Ja—und?"*

*"Well, she will help you."* German: *"Na. die—die wird Ihnen dann schon helfen."*

REEL 7.—Eliminate entire episode of Hertha going to and in house of Alma Weitsch. This eliminates sign "Alma Weitsch" and following dialogue:

*"So you're coming from Miss Berghuhn?"* German: *"So, Sie kommen von Fräulein Gerghuhn?"*

*"Yes."* German: *"Ya."*

*"Well now, then, sit down nicely. Well, and you're in good hands, and nothing ever gets out either, you need have no fear, little lady."* German: *"Na, dann setzen Sie sich erst mal schöen hin. Na, und Sie sind hier in guten handen, und 'rauskommen tut auch nichts. Sie brauchen keine Angst zu haben, Fräuleinchen."*

*"Fear, Frau Weitsch? But I'm concerned about the child."* German: *"Angst, Frau Weitsch? Aber es geht doch um das Kind."*

*"No, there is no way out for me. No. I won't, I won't."* German: *"Nein—es—gibt kleinen Ausweg for mich, nein. Ich will nicht."*

*"For Heaven's sake."* German: *"Um Gotteswillen . . ."*

*"Don't touch me."* German: *"Nicht anfassen."*

*"Well, then there is no help for you. Perhaps you'll change your mind yet. You can still come back."* German: *"Na, dann ist ihnen eben nicht zu helfen. Na, vielleicht überlegen Sie sich's doch noch. Sie können ja immer wiederkommen."*

*"She visited Mrs. Weisch."* German: *"Bei der Weitsch ist sie gewesen."*

REEL 8.—*"You went to Weitsch?—And . . .?"* German: *"Sie waren schon bei der Weitsch? Na, und . . .?"*

*"She said—I was to come back."* German: *"Sie hat gesagt—ich soll wiederkommen."*

*"But, still, I must."* German: *"Ich muss aber doch."*

*"I have been to Weitsch."* German: *"Ich bin selbst bei der Weitsch gewesen."*

## HERZBLUT——*OCTOBER*, 1932

REEL 4.—Eliminate views of two babies where sex is displayed (3). Eliminate view of small child where sex is displayed.

## HIGH GEAR——*MARCH*, 1933

REEL 4.—Eliminate *italicised* words: "I get yuh. All right, *how much?"*

*"Oh about ten every little while."*

*"Ten?"*

REEL 7.—Eliminate all views of men wrecking Mart's taxi.

## HOLLYWOOD AFTER DARK——*JUNE*, 1932

*REJECTED IN TOTO.*

## HONOR OF THE PRESS——*MAY*, 1932

REEL 4.—"Up in the ballroom, fellows. *Grab those jewels.*"

"Go on, *stick 'em up.*"

"All right, *you men line up back of the women there.*"

"Come on, *keep 'em up high.*"

"Come on, *spit it out, lady.*"

*"Tell those fellows to work fast up there, and not to overlook anything."*

Eliminate all views of robbers taking jewels from guests lined up against wall—grabbing necklaces and earrings from women.

## HOT SATURDAY——*OCTOBER*, 1932

REEL 5.—Eliminate all views of girl, surprised in car with man, adjusting front of dress.

Eliminate distinct view of marks on girl's breast (5).

## HUDDLE——*MAY*, 1932

REEL 4.—Eliminate view of Barbara locking door of compartment in train after Tony comes into it.

REEL 5.—Eliminate *italicised* words: "Oh, Rosalie, I know a tiny little inn, with a fireplace, and *cozy private rooms.*"

Eliminate *"No one will see us come in. We can sneak in through the back door."*

## HUMANITY——*MARCH*, 1933

REEL 1.—Eliminate view of child being bathed, as she turns and faces the camera, displaying sex.

REEL 6.—Eliminate all views of guns in gangsters' cars in operation (3).

Eliminate all views of drivers in gangsters cars shooting at each other.

## I AM A FUGITIVE FROM A CHAIN GANG——*NOVEMBER*, 1932

Eliminate entire Foreword, reading, (in part): *"My brother, Robert E. Burns, is now a fugitive from a chain gang . . . He has been branded a convict . . . and that makes him a hunted thing on earth . . . The scenes in "I AM A FUGITIVE FROM A CHAIN GANG", which depict life in a chain gang, are true and authentic, being based upon my brother's experiences.*

*Rev. Vincent G. Burns,*
*Palisades, N. J."*

REEL 2.—In hold-up episode, eliminate close view of Pete, immediately after he has drawn gun, holding it on proprietor of lunch wagon.

Eliminate view of Pete pulling telephone off the wall. (To prevent call for police.)

Eliminate screen sub-title: *"8:20 P.M."* (After allowing previous title "4:20 A.M." showing length of working day for prisoners.)

Eliminate view of guard throwing ring connected with chain in prisoner's face.

Eliminate view of guard actually knocking Allan down. (This follows dialogue: "Quit your stallin.")

"You get to work or *I'll kick that belly-ache up around your ears.* Come on, move on there."

REEL 4.—Reduce episode of flogging of prisoners (5). (This reduces sounds of strap being applied from 17 and 19 to 6 and 8 strokes. Beating of first prisoner starts at close-up of Allan facing camera, and beating of Allan starts as camera pans to fourth man on cot.)

Eliminate close view of lacerated back of prisoner after flogging.

Eliminate view of prisoner bound to post in courtyard.

REEL 7.—"I said I loved you? You know that *it wasn't love,* just as well as I do."

REEL 10.—Eliminate all views of Bomber actually lighting fuse of dynamite. (2)

Eliminate all views of Allan actually lighting fuse of dynamite. (2)

## IF I HAD A MILLION——*NOVEMBER,* 1932

REEL 3.—Eliminate scene where streetwalker stops Gliden on street.

Eliminate scenes where Violet and man come downstairs, in cafe (2), where man tips hat and leaves her.

Eliminate scene where Violet comes down one step of stairs, and dialogue: "It's all right by me, mister. *Those stairs are killing me, anyway.*"

## IGLOO——*JUNE,* 1932

REEL 3.—Eliminate view of baby where sex is visible.

Eliminate all views of women with babies nursing at breasts (5).

Eliminate all views of woman with baby nursing at breast after other child has been torn away.

## IL EST CHARMANT——*MARCH,* 1932

REEL 2.—Eliminate all views of figure of girl on desk dancing, except those in miniature (4).

## IMPATIENT MAIDEN——*FEBRUARY,* 1932

REELS 8 and 9.—Eliminate all distinct views of ether cone over patient's face, and ether being administered to patient (12 views).

## ISLAND OF LOST SOULS——*DECEMBER,* 1932

REEL 7.—"I want you to follow him and put your hands around his throat *until he doesn't move any more.*"

## ISLE OF PARADISE——*JULY,* 1932

REEL 1.—Eliminate view of boy in water where sex is visible.

REEL 2.—Eliminate view of baby where sex is visible.

Eliminate view of native mother nursing baby.

REEL 3.—Eliminate view of child with mother where sex of child is visible.

Eliminate view of boy where sex is visible.

Eliminate view of child with water buffalo where sex of child is visible.

REEL 6.—In scene where four boys are carrying basin of water, eliminate view of boy where sex is visible.

## IS MY FACE RED——*JUNE*, 1932

REEL 4.—Eliminate distinct view of knife in Tony's hands before murder of Spinelli.

## JACK'S THE BOY——*MARCH*, 1933

REEL 5.—"There is Varnier's and there are the crossroads. Here is the policeman on point duty. *Now you, Ricardo and George will take car No.* 1, *drive up and wait outside Varnier's shop. You will take car No.* 2 *and wait here. At* 12 *o'clock the window is smashed. Now the get-away. Car No.* 2 *pulls out across the road, will bungle it, and so stop all oncoming traffic—better make it a lorry. You and you will deal with any passers-by. You slip the number and change your hood as soon as possible. If the policeman on point duty gives you any trouble—well, you know what to do.* Everything clear?"

REEL 6.—Eliminate view of man deliberately breaking window of jewelry shop, putting hand in window and stealing necklace.

Eliminate view of crook on running board of automobile holding gun on driver, and accompanying dialogue: *"Straight on, and drive like hell."*

## JEWEL ROBBERY——*JULY*, 1932

REEL 2.—Eliminate view of gangster opening jewel case, robber taking gun therefrom, pointing it directly at Hollander, and later replacing it.

*"Well, then, will you kindly put up your hands?"*

"Now all of you—*I'll shoot anyone who moves.*"

Eliminate view of robber holding gun on Teri.

Eliminate all views of robbers advancing into shop with drawn guns.

"With your permission, Mr. Hollander, *we're robbing your shop.*"

Eliminate view of robbers holding gun against Paul.

Eliminate all views of robbers taking jewels from safe and cases.

Eliminate all views of leader taking jewels from safe and cases, and tossing them to accomplices.

*"Henri, don't forget you're handling our property now."*

"Do be a bit careful, won't you? *Now, don't you bother to look out for the police."*

"I know all the people who own unusual jewelry. *That's one of the elementary requirements of my trade."*

*"You're not really a thief."*

*"Thief! That's an ugly word. Let's say robber."*

*"Oh, there's more flavor to robber."*

Eliminate all views of robber taking jewel from case and handing it to accomplice.

Eliminate view of robber taking stickpin from Hollander's tie.

Eliminate *"Robber"* (In answer to: "You're just a common thief.")

Eliminate view of gun in hand of robber as he forces Baron to spit out ring.

Eliminate views of robber taking jewels from cabinet and placing them in case held by accomplice.

"Terror has vanished from the scene of *robbery.*"

"All quiet, sir. The girls are doing nicely—*not a policeman within ten blocks.*"

"Whenever we stage an event of this kind we always place a very alluring blonde on each corner, so we never have to worry *about the police.*"

Eliminate view of policeman following girl around corner.

Eliminate all views of robbers placing jewel cases into suitcases.

"As it is, the lady has smiled, the gentlemen are at ease, *and we shall even have time to take along the gold and silver.*"

"And note this, too—no mess—no confusion. *A new stock can be moved in tomorrow.*"

REEL 3.—Eliminate views of robber with gun held on Hollander.

*"When the watchman enters, just talk to him calmly and leisurely. Tell him you still have half an hour's work to do. You understand?"*

Eliminate all views of guns held on detective as he enters store (2).

"Right! None of them should find it difficult to be calm *with my revolver pointed at you.*"

Eliminate all distinct views of guns held on Hollander.

"I should say not—*gold.*"

"Gold—oh, I see—*taking it away to have it melted.*"

"Yes—*tomorrow the whole lot gets melted.*"

"I carried away a case of gold in broad daylight and twelve gendarmes accompanied my motor. *Nothing like having the help of the police.*"

Eliminate all views of robber and men forcing men to enter safe at point of guns.

Eliminate view of men advancing with gun on Teri, barring her escape. (This should include all views of guns in evidence in robbery.)

REEL 4.—"That *drugged* cigarette'll keep him asleep for hours."

REEL 6.—Eliminate view of bed in robber's apartment, before dialogue: "No, no. Supper first."

Eliminate underlined words: "Oh, please, let's not be in such a hurry. There are so many pleasant intervening steps." (*No words underlined in censors' report—probably meant last sentence.—Ed. Note.*)

## JUNGLE KILLER——*NOVEMBER,* 1932

REEL 7.—Eliminate views of native mother nursing child (2).

Eliminate view of native boy where sex is visible.

REEL 8.—Eliminate all views of lion attacking and devouring man (2).

## JUSTICE TAKES A HOLIDAY——*MARCH,* 1933

REEL 2.—Eliminate: *"Why don't you yaps quit raisin' families if you can't feed 'em?"*

Eliminate view of man taking contents from safe.

Eliminate view of man placing papers in pocket which he has taken from safe.

KAMERADSCHAFT——*JUNE*, 1932

REEL 4.—Eliminate all views of naked men in shower room (3).

KEYHOLE——*MARCH*, 1933

REEL 2.—Eliminate *italicised* words: *"You've been two-timing your husband with every tramp in town, haven't you?* Well, I think he's a swell guy and he deserves a divorce."

REEL 4.—Eliminate close view of bartender handing money to Dot.

REEL 5.—Eliminate close view of jeweler handing Dot money as she and Hank are leaving store after Hank buys diamond ring for Dot.

KING KONG——*MARCH*, 1933

REEL 8.—Eliminate all views of monster holding girl as he tears clothing from her body.

REEL 9.—Eliminate all views of monster with natives in his mouth as he tears them apart.

Eliminate all views of monster crushing natives with foot.

REEL 10.—Eliminate all views of monster biting man whom he holds in his mouth.

KING OF THE JUNGLE——*MARCH*, 1933

REEL 5.—Shorten one half, scene of lion in cage chewing man's arm which is through bars of cage.

REEL 7.—Shorten one half, scene of tiger attacking woman.

LADIES OF THE JURY——*JANUARY*, 1932

REEL 5.—Eliminate *"You son of a . . ."*

LADIES THEY TALK ABOUT——*JANUARY*, 1933

REEL 1.—In bank hold up, eliminate: "All right, *stick 'em up.*"

"Get out of there and keep your trap shut. Now, the first one that sets off an alarm *I'll blow your insides all over the wall.*"

Eliminate all views of bandit inside of cage taking money, running from cage with money in hands, and view of bandit getting into car with bag containing money.

REEL 5.—*"Don wants you to make a map of the women's section showing your cell. They got a plan to tunnel through and come into your coop. You can cover for them while they're digging . . ."*

"There's a lot less artillery around and not so many guards. *If you could get me a map and a design of the matron's key to the main corridor . . ."*

Eliminate episode of Nan passing map to Lefty under table. (Map is secreted in shoe).

Eliminate view of Nan deliberately making impressions of matron's key to cell block in cake of soap she has secreted in her hand.

REEL 6.—Eliminate view of letter with drawing of key on it, reading, *"Exact size of key to main cell block."*

KOENIGIN DER UNTERWELT——*DECEMBER*, 1932

REEL 1.—Eliminate all distinct views of three crooks where guns are plainly visible as they hold up crowd (5).

Eliminate corresponding dialogue in hold-up.

Eliminate view of gunman with gun held in man's face as he takes the pearls away from him, and dialogue: *"Give me your pocketbook."*

Eliminate view of gunman with gun as he folds up tablecloth containing loot and carries it away.

REEL 5.—Eliminate distinct view of gun in gunman's hand, pressed in back of man's neck in box.

REEL 9.—Eliminate views of actual throwing of knife (2).

## KREUZER EMDEN——*OCTOBER*, 1932

REEL 6.—Eliminate *italicised* words: "Oh, let me go. *We shall go to Madam Delores . . . etc.*"

In German: "Ach, lassen sie. *Wir gehen zu Madame Delores . . . etc.*"

Eliminate all views of sign on house reading "Madame Delores" (3).

## LA CHANCE——*MAY*, 1932

REEL 5.—*"You desire me, that's all."* *"Yes."* French: *"Vous me desirez, voila tout."* *"Oui."*

REEL 6.—*"Do you want us to arrange it between us?"* French: *"Voulez-vous que nous arrangions ca?"*

"If he doesn't telephone, it's that he has gone back *to his old mistress."* French: "S'il ne me telephone pas, c'est qu'il est retourne *chez son ancienne maitresse."*

"What a mania you have for choosing places full of *tarts."* French: "Quelle manie as-tu de choisir tojour des restaurants ou c'est plein de *poules."*

"I don't know which author said, sir, *'Except for your mother and mine, all women are tarts.'"* French: "Je ne sais plus quel auteur disait, Monsieur, *'a part votre mere et la mienne, toutes les femmes sont des poules.'"*

REEL 7.—*"Oh, don't make me laugh."* French: *"Oh, c'est une blague."*

*"You mustn't try that with me. I'm not a baby. Don't try to come funny with me."* French: *"Faut pas me le faire a moi! Ma petite, je ne suis pas un naif, moi. Ne me monte pas le cou."*

Eliminate all views of Victor pounding door of room, trying to force himself upon Tania, and accompanying dialogue:

*"Now then! Open the door to me. It's no use playing the virtuous one with me. Your concierge told me everything. And also I paid the bill. Here, come and see my wallet. It's full of banknotes. Open the door. Gaston will know nothing about it. Oh, I want you! Open the door!"*

French: *"Allez! Ouvrez-moi! Quoi—pas la peine de la faire a la vertu avec moi. Votre concierge m'a renseigne. Et puis j'ai paye l'addition. Tenez, venez voir mon portefeuille! Il est plein d'argent. Ouvrez-moi. Gaston n'en saura rien. Oh, vous me plaisez. Ouvrez-moi!"*

## LAILA——*FEBRUARY*, 1932

REEL 3.—Eliminate all views of nude boys where sex is discernible (3).

## LAND OF NAIRI——*DECEMBER*, 1932

REEL 1.—Eliminate view of naked child where sex is displayed.

REEL 4.—Eliminate view of man with lighted match actually setting fire to hay.

## LAS LUCES DE BUENOS AIRES——*FEBRUARY*, 1932

REEL 7.—Eliminate *"Perra"*. (Translated *"Bitch"*.)

## LAST MILE——*SEPTEMBER*, 1932

(*Revised*)

REEL 7.—"O'Conners! *I'm the law now.*"

*"Then we're gonna kill your guards—one after the other.* Your brother-in-law is a guard, get me? We're gonna keep on *killing 'em* until we get that car."

"Lick the floor, you yellow belly. It won't do you any good. *I hope I miss you the first time so I'll have to give it to you twice.*"

REEL 8.—"You got just eight minutes. I'm gonna give you a taste of what we git in here. *When that hand reaches seven twenty-five, I'm gonna put a thirty-eight size piece of lead in your head, see?*"

*"All right, this is my duty—to show the world that I don't like it—to show the world that I object to it. Do you think I wanta die? You think I'm not a human being? You think I don't wanna live?* You think it's very nice to wait in that rotten cell—etc."

## LAST RIDE——*JANUARY*, 1932

REEL 1.—Eliminate all clear and distinct views of gangsters firing at rival truck, killing driver and two men.

*"Do you want him rubbed out?"*

*"I'll put Big Boy on the spot if you say so."*

REEL 3.—Eliminate all views of Piccardi with gun held on Big Boy and accompanying dialogue: *"You're going for your last ride."*

Eliminate view of Piccardi's gang throwing Big Boy's dead body from speeding auto.

## LATIN LOVE——*AUGUST*, 1932

REEL 4.—"You know, *you'd much better go to bed. I can talk to you just as well there as any place.*"

"I've got a much better idea than that. *You stop struggling and you won't get bruised.*"

"Oh, don't be silly and don't try this innocent stuff. *Do you think I believe that you and that Italian have done the brother and sister stuff all these years?*"

## LAUGHTER IN HELL—*DECEMBER*, 1932

REEL 2.—Eliminate scene where Marybelle picks up hairpins from bed and smoothes pillows. (Intimating infidelity.)

REEL 4.—Eliminate scenes of guards striking at prisoners in cage with whip (2).

Eliminate all views of guards prodding prisoners and flipping their whips at them as they march out of cage to be hung (5).

Eliminate all scenes of preparations for and execution of Negro prisoners

and all views of feet and bodies hanging after execution (8). (This will allow scenes where prisoners get on cart and cart drives away.)

*"All right, string 'em up, Avery."*

*"Giddap."*

In scene where noose breaks, eliminate scene of prisoner falling to the ground.

*"Git another rope."*

*"We ain't got none."*

*"Well, cut one of them down, use his."*

*"We can't, Mr. Perkins. The man's too heavy. The ropes are stretched tight and they break."*

*"Well, then, shoot him, we can't wait here all night."*

*"All right"*.—and eliminate accompanying sound of shots.

REEL 5.—Eliminate view of legs of three men hanging from tree top.

Eliminate all views of feet of hanging men (5), and all full views of bodies of man hanging (4), and all views of feet with ball and chain attached (2).

Eliminate all views of guards whipping prisoners as they leave scene of execution (5).

Eliminate all views of guard tying Barney to post and starting to beat him (3).

Eliminate all views of flogging of prisoners, all close views of guard wielding whip, all views of Jackson tied to pole and all views of whip actually striking him, all views of Barney where whip actually strikes him (7).

*"Count, Slaney. Count, or I'll skin you alive."*

Eliminate scene where Perkins takes whip and wields it on Barney.

*"Give me that whip. I'll make him count. You'll count or I'll kill you."*

## LAW AND LAWLESS——*FEBRUARY*, 1933

REEL 1.—Eliminate actual view of man firing burning arrow.

## LAW AND ORDER——*JANUARY*, 1932

REEL 6.—Eliminate distinct views of young Northrup leveling gun at man across saddle on horse.

Eliminate all views of Northrup deliberately firing gun at Brandt (killing him).

## LES CING GENTLEMEN MAUDIT——*JANUARY*, 1933

REEL 2.—Eliminate view of mutilated dog, struggling on the ground.

REEL 5.—Eliminate all views of naked children where sex is displayed (11).

Eliminate full length view of child in water.

Eliminate views of naked figures going out of scene (3).

Eliminate view of nude child facing camera.

## LETTY LYNTON——*APRIL*, 1932

Contested—final eliminations in May.

REEL 1.—Eliminate view of Emile in Letty's room with key of door in his hand.

"Hm—merci, and how soon do you return *to me?*"

"Four times in three months you have run away. In three, four, or five days, you write me *you cannot, just cannot be without me*—how soon this time?"

REEL 2.—"Not now! Tomorrow, maybe. We will have one day to talk, and *one night* to tell you how much I love you."

"Tomorrow, perhaps, you cannot leave me like this. You belong to me, and to nobody else. I love you! I adore you! *You will never leave me, my Letty, not tomorrow, nor tomorrow, nor tomorrow.*"

Eliminate accompanying action of fade-out of scene of embrace on the couch.

REEL 6.—". . . but letters which speak of *long, lonely* nights."

Eliminate close view of bottle in cabinet labeled "Poison".

"You won't need these again *tonight.*"

"*We will discuss these things at breakfast time.*"

"You're making a laughing stock of me—*when I wake you are gone*—next time you leave me it will be when I say so."

## LETTY LYNTON—*MAY*, 1932

DISREGARD ELIMINATIONS ON "LETTY LYNTON" WHICH APPEARED IN THE APRIL 1-30 BULLETIN. THE FOLLOWING ARE THE FINAL AND CORRECT ELIMINATIONS:

REEL 1.—Eliminate view of Emile in Letty's room with key of door in hand.

"Hm—merci, and how soon do you return *to me?*"

"Four times in three months you have run away. In three, four, or five days, you write me *you cannot, just cannot be without me.* How soon this time?"

REEL 2.—"Not now! Tomorrow, maybe. We will have one day to talk, and *one night* to tell how much I love you."

REEL 6.—". . . but letters which speak of *long, lonely* nights."

Eliminate close view of bottle in cabinet labeled *"Poison."*

"You won't need these again *tonight.*"

"You're making a laughing stock of me—*when I wake you are gone*—next time you leave me it will be when I say so."

## LE MYSTERE DE LA VILLA ROSE—*JANUARY*, 1932

REEL 7.—Eliminate all views of muzzle of gun held close to face of Made, who is gagged and held forcibly by man (5).

## LIEBESABENTEUER AUF HAWAII—*JANUARY*, 1933

REEL 2.—Eliminate view of label on bottle marked, "Veronal".

REEL 7.—Eliminate all views of Taha where her breasts are displayed (4).

REEL 8.—Eliminate all views of women shaking naked breasts in dance (6).

REEL 9.—Eliminate all views of women shaking naked breasts in dance (3).

## LIFE BEGINS—*AUGUST*, 1932

Eliminate close and distinct views of gas mask over patient's face (2).

## LOCAL BAD MAN——*FEBRUARY*, 1932

REEL 1.—"I was just thinkin'. If we could make someone else responsible for that money, *and then steal it back from them,* they would owe it to us."

REEL 4.—"Yes, *me and the boys figured we'd pull the job along about sundown, where the railroad cuts through Big Bear Canyon.*"

REEL 7.—Eliminate distinct view of bandits getting on train—distinct view of bandit uncoupling cars, and distinct view of bandit with gun held in engineer's back.

## LOVE AFFAIR——*MARCH*, 1932

REEL 3.—"Now you've got to stop pickin' at Hardy. *You've got to take him over.*"

"Sure. *I'm willing to make a sacrifice*—as long as it's for your benefit."

"Oh, that isn't Hardy. *He wouldn't ring.*"

Eliminate views of Hardy leaving elevator, advancing toward door of Linda's apartment (3) and accompanying dialogue: *"Oh Daddy, it's been so lonesome without you. I thought you'd never come."*

Eliminate view of Linda in Hardy's arms and fade-out.

REEL 4.—Eliminate close view of Jimmy's hat and cane on chair.

Eliminate view of hat and cane on chair when discovered by butler in the morning.

Eliminate view of Carol in tears before mirror and accompanying dialogue: *"Oh, stop it, you fool."*

Eliminate distinct view of bed in disorder and view of both pillows dented.

REEL 5.—Eliminate scene of Carol and Jimmy at foot of stairs.

"Are you asking me *because you came last night and happen to be here this morning?*"

"Suppose I were to tell you *that in the past I haven't been altogether—altogether—well.*"

REEL 6.—Eliminate entire sequence of Hardy giving check to Linda (5), distinct view of check, and accompanying dialogue: *"Well, there's a depression, Mr. Hardy. Everything's gone down, but I'm not quite that cheap. You can't pay me off like a waiter's check and get away with it."*

*"The rent's paid for the balance of the lease. And this is an apartment—not a stage. The part you're playing doesn't suit you. You are much more effective as an ingenue—and may I ask what lawyer wrote your lines for you?"*

*"You'll find out when he slaps a summons in your face to appear in a breach of promise case."*

*"I never promised to marry you. I told you I had no intention of marrying you."*

*"Why, you're pretty near old enough to be my father, and if you want to see how good an ingenue I am, watch me do my stuff in a court room."*

*"You don't think I'm paying you enough, huh?"*

*"I know that you're not."*

*"Well, get this. Millions for defense, but not a cent for tribute—not another cent."*

"Now don't stand there arguing. *Hardy gets married day after tomorrow* and we gotta act quick."

"Fine! The sorer he gets the better I like it. *I want him to get so sore he'll go gunnin' for Hardy.* Will you do as I tell you?"

*"I guarantee Hardy'll reach for his fountain pen before brother Jim reaches for a gun."*

*"Who's the man? You've got to tell me. Who is it?"*

*"It's Hardy—Bruce Hardy."*

## LOVE IS A RACKET——*MAY*, 1932

REEL 6.—Eliminate view of Jimmy when he actually throws dead body of Shaw over railing.

## LOVE STARVED——*APRIL*, 1932

New Title for "YOUNG BRIDE"

## LUCKY LARRIGAN——*JANUARY*, 1933

REEL 3.—Eliminate all views where gun or guns are distinctly shown in hands of men who hold up travellers (4).

Eliminate scene where bandit takes money from man in hold up, and accompanying dialogue: *"Put up your hands, pronto. Shoot the first one what makes a move. All we want is the money. Hand over the money."*

## "M"——*MARCH*, 1933

(*German version*)

REEL 3.—Eliminate *italicised* words: ". . . registers the *strongly sexual* pathology of this person."

REEL 7.—Eliminate all views of gun held on watchman at gate of factory.

REEL 11.—Eliminate: *"We want to take the fangs out of you."*

## MAEDCHEN IN UNIFORM——*JUNE*, 1932

REJECTED IN TOTO.

## MAEDCHEN IN UNIFORM——*AUGUST*, 1932

(*Revised*)

REEL 4.—Eliminate all views of Manuela's face as she looks at Miss von Bernberg in the classroom (2).

REEL 5.—*"In the evening when you say good night to me and go away from my bed and close the door, I must always stare at the door through the darkness, and then I would like to get up and come across to you, and yet I know that I am not allowed to, and I then think that I will grow older and will have to leave school and that you will remain here, and every night you will kiss other children good night."*

*German: "Wenn Sie mir abends Gutenacht sagen, von meinem Bett gehen (sic) die Türe starren und dänn möchte ich aufstehen und crüberkommen zu Ihnen und ich weiss doch, dass ich das nicht darf, und wenn ich dann denke, dass ich alter werde und fort muss aus diesem Stift und dass Sie hierbleiben und dass Sie hier jeden Abend fremde Kinder küssen."*

*"What a thing to worry about!"*

*German: "Na, Du hast aber Sorgen!"*

REEL 7.—"A vest. I have it on. She opened the closet and gave me a vest. *I am to wear it and think of her. No, children, she didn't really say that. But that isn't necessary, I know. I am so happy because I am sure she likes me.*"

*German*: *"Ich soll es tragen und an sie denken. Nein Kinder, das hat sie gar nicht gesagt, aber, dass musste auch gar nicht sein, das weiss ich doch. Ich bin ja so glücklich, denn ich weiss es ganz genau."*

REEL 7.—"Miss von Bernberg. *Everything doesn't matter. Yes, she is here, she likes me. I fear nothing. Yes, everyone may know . . . etc.*"

*German*: "Fraulein von Bernberg. *Mir ist alles andere gleich. Jawohl sie ist da. Sie hat mich lieb. Ich fürchte mich vor nichts—ja . . . etc.*"

REEL 8.—"Cursing is too good for you. Your punishment will come later. *The harm you've done Miss von Bernberg she will never forgive you.*"

*German*: "Verfluchen sollte man so etwas wie Dich! Ausstossen aus der menschlichen Gesellschaft! Deine Strafe wirst Du später erfahren. *Was Du gegen Fräulein von Bernberg gesündigt hast, das wirst Du ja wohl wissen, das wird sie Dir niemals verzeihen.*"

REEL 9.—"Yes, yes, that might be. *But you—I cannot entirely explain it. You are still too young, but believe me you yourself will be grateful to me later on.*"

*German*: "Ja, ja, das kann ja sein, *aber—hm. Du—ich kann Dir das nicht ganz erklären. Du bist noch zu jung—aber glaube mir. Du wirst mirselbst noch einmal dankbar sein.*"

*"What you call sins, principal, I call the great spirit of love which has thousands of forms.* Just at this age a girl needs a mother's care . . . etc."

*German*: *"Was Sie Sünde nennen, Frau Oberin, das nenne ich den grossen Geist der Liebe, der tausend Formen hat . . .* etc."

"You call it exalted ideas, Miss von Bernberg. *Don't you see that association between you and Manuela must be completely dissolved?* I forbid you to speak another word to Manuela."

German: "Exaltiertheit nennen Sie das, Fraulein von Bernberg? *Sehen Sie nicht ein, dass der Kontakt zwischen Ihnen und Manuela restlos gelöst werden muss? . . . etc.*"

Eliminate all views of Manuela in scene with Miss von Bernberg, where she kneels on the floor, clings to skirt and kisses hand of Miss von Bernberg (12).

"Manuela, child! What's all this fearful crying? . . . *What you've done to me, you know too.*"

German: "Manuela, Kind, was ist den das für eine furchtbare Heulerei. . . . *Was du mir da angerichtet hast, darüber bist Du Dir klat.*"

*"I* (sic) *would be better for you.*"

German: *"Es ist besser für Dich!"*

*"I'm never to see you again? I won't be able to endure it."*

German: *"Ich soll Sie niemals wiedersehen? Das überleb ich nicht."*

*"What silly talk is that? Such things one should not even think of or utter. You must be sensible. You must be helped in every way possible even though the means may be severe. You must be healed."*

German: *"Was sind denn das für grosse Worte. So etwas solle man nicht einmal denken, geschweige denn sagen. Du musst zur Vernunft gebracht werden. Du musst mit allen Mitteln der Strenge geheilt werden."*

REEL 10.—*"Healed? Of What?"*

German: *"Geheilt, wovon denn?"*
*"You should not like me so much."*
German: *"Du darfst mich nicht so lieb haben."*
*"But why?"*
German: *"Warum?"*
Eliminate accompanying views of Manuela's face registering unseemly desire. This leaves several views of Manuela being admonished by Miss von Bernberg.

## MAID TO ORDER—*APRIL*, 1932

REEL 7.—Eliminate: *"In your hat."*
Eliminate indecent action of man's lips as they form *"Son of a bitch."*

## MALAY NIGHTS—*NOVEMBER*, 1932

REEL 1.—Eliminate all views of girl accosting man on street (4) and accompanying dialogue: *"Don't waste your money in there, big boy."*
*"Spend it with you, huh?"*
*"You could do worse."*
REEL 2.—Eliminate views of drunken man accosting girl on street (5), and accompanying dialogue: *"Hello, kid. Out kinda late ain't you? What's your name?"*
*"Eve"*
*"Mine's Adam. Ha-ha-ha."*
Eliminate view of man locking door, and accompanying dialogue: *"From now on I carry the key."*
*"I've changed my mind."*
"I couldn't stand it any longer, so tonight—*I went out*". (referring to soliciting on street).

## MAN AGAINST WOMAN——*NOVEMBER*, 1932

REEL 1.—Eliminate *all close views* of Smoke holding gun on McCloud (5).
"Don't anybody try to stop me. Well, I guess I better make a little experimenting *before I take this gun and use it on Mossie Ennis. Let's see now, which one here do I wanta kill first?"*
*". . . See that gun? Took it from a cop tonight, and I'm goin' to give it to a cop, and you're the cop."*
REEL 3.—Eliminate view of Lola putting file in page of magazine. (To make escape of prisoner.)
Eliminate scene where prisoner files handcuffs. (And escapes from train.)

## MAN FROM ARIZONA——*NOVEMBER*, 1932

REEL 1.—Eliminate view of prisoner filing bar of jail.
Eliminate all views of man actually tying together ends of rope, fastened around bars in window in jail (2).
Eliminate all views of bars in jail window being loosened and pulled out by use of rope (2).
Eliminate scenes of prisoners actually escaping through jail window (2).

MAN FROM YESTERDAY——*JULY*, 1932

REEL 2.—Eliminate close view of ether mask over face of patient and liquid dropping from bottle.

MANO A MANO——*FEBRUARY*, 1933

REEL 4.—In sequence of cock fight eliminate all views (20) where birds are shown maiming each other. (54 feet eliminated.)

MAN THEY COULDN'T ARREST——*MARCH*, 1933

REEL 6.—Eliminate *italicised* words: "You're *God-damned* lucky to have got away with your life, if you ask me."

Eliminate close view and distinct views of man pressing handkerchief against man's mouth until he becomes unconscious.

MARK OF THE SPUR——*FEBRUARY*, 1932

REEL 5.—Eliminate view of John forcing window catch open and entering room with two men.

Eliminate two views of John at safe.

Eliminate view of John taking money from safe, and accompanying dialogue: *"Come on, I got the dough."*

MASK OF FU MANCHU——*NOVEMBER*, 1932

REEL 2.—"Just a bell ringing—*You can't move. You can't sleep. You will be frantic with thirst. You will be unspeakably foul."*

Eliminate scenes where Fu Manchu throws salt water on face of man who is bound, helpless, and being tortured by bell (2).

REEL 4.—Eliminate all views of whip actually striking body of Terrance (5). (Strung up and being beaten.)

REEL 5.—Eliminate all views of Fu Manchu letting snake actually bite arm of native (3), and eliminate scream of native following this scene.

Eliminate scenes of Fu Manchu actually drawing blood from native's arm (2) (after snake has bitten him).

Eliminate scene of native collapsing and being dragged away.

Eliminate close views of Terrance bound to slab, struggling to escape (4).

Eliminate close views where Fu Manchu injects hypodermic needle into Terrance's neck (2). (This allows long shot of scene).

Eliminate sound of Terrance screaming in pain as this is done.

REEL 7.—Eliminate all close views of Von Berg where spikes of torture machine come close to him (5), allowing flash as he is rescued.

MATA HARI——*JANUARY*, 1932

REEL 6.—Eliminate scene from where Rosanoff picks Mata Hari from couch, starting to carry her to room in background; eliminate the closing and the sound of the slamming of the door, and where she is taken in through the open door.

REEL 7.—Shorten views of Andriani's men carrying Carlotta's dead body across the hall.

"Rosanoff! That's the point. You were with him *all* last night. Dubois told me."

## MATCH KING——*DECEMBER*, 1932

REEL 7.—Eliminate *italicised* words: "We have here fifty treasury certificates of the Italian Government of the denomination of one million dollars each. *They are as good, Signor, as the originals. If possible, Signor, they are better.*"

"*Yes, they seem to be all right, but I can only tell how good they are by comparison with the genuine.*"

Eliminate view of Paul's face as he looks back to man in rear of boat, smiling significantly, and view of him deliberately steering boat with lurch. (Causing man in rear seat to fall overboard, drowning.)

## MATTO GROSSO——*JANUARY*, 1933

REEL 2.—Eliminate view of naked native child where sex is displayed.

Eliminate view of native man wearing grass apron where sex organs are displayed.

## MAZEL TOV——*MAY*, 1932

REEL 3.—Eliminate scene of girl with worshippers in synagogue taking novel from her blouse and putting it into prayer book.

Eliminate all views of book where any reading matter is discernible.

Eliminate view of girl taking novel from prayer book and secreting it under her arm as she leaves synagogue (3).

## ME AND MY GAL——*DECEMBER*, 1932

REEL 5.—Eliminate views of convict secreting himself underneath body of car and escaping from prison (2). (Lying on straps he has attached.)

REEL 7.—Eliminate all distinct views of gun held on man and his family as robbers invade their apartment (3).

Eliminate all distinct views of men ripping up, sawing, and drilling holes in floor of apartment (6). (To gain access to bank vaults.)

Eliminate view of man stamping with his feet, making hole in floor.

REEL 8.—Eliminate dialogue: "*1371. Start right here.*" And eliminate accompanying views of men drilling on safe deposit boxes in bank valuts (3).

## MEN ARE SUCH FOOLS——*NOVEMBER*, 1932

REEL 7.—Eliminate close view of Tony choking Parker.

## MEN IN HER LIFE——*APRIL*, 1932

REEL 1.—Eliminate first view of Julia's bed where indentation is shown in pillow beside Julia. (Establishing the fact that Karloff had also occupied the bed with her.)

## MEN MUST FIGHT——*FEBRUARY*, 1933

REEL 2.—Eliminate *italicised* words: "Diana—I can't bear the *questions and explanations.*"

"Ned—marry me and there will be no *questions and explanations.*" (Definitely establishing illegitimacy of coming child.)

## MEN OF AMERICA——*DECEMBER*, 1932

REEL 2.—Eliminate all views of gangsters shooting at Smokey Joe from car (3).

REEL 3.—Eliminate all distinct views of bills in hands of gangster (3).

". . . we're just as safe here *as if we'd paid for protection.*"

REEL 5.—"*You wanta live, don't you?*"

Eliminate accompanying view of gun displayed by gangster.

"You can make a lot of money. *Those thousand dollar bills are for you, and the money you draw out of the bank is for us.*"

"*Finish him up.*"

Eliminate views of gangster shooting at Tony, killing him (2).

"*If you fellows hadn't bumped that guy off, it wouldn't have been so tough.*"

"That's an idea. *We'll stop the car, siphon its gas into our tank.* It's a cinch."

"That's easy. *I'll use the hose from this pump.*"

REEL 6.—Eliminate all views of gangsters siphoning gas from girl's car (3).

"*We had to knock off a rube.*"

REEL 7.—"*Get that gun going.*"

"*Give them a dose of lead, and how!*"

Eliminate *all views* of machine guns in action, in fighting (7).

"*I'm gonna have this thirty-eight back of your head. If anybody fires, it'll be just too bad.* Get goin' Foster."

"Get that car out of the way *before I pull this trigger.*"

Eliminate scene where gangster presses revolver against back of girl's neck.

## MIDNIGHT MORALS——*AUGUST*, 1932

REEL 1.—"*The master bedroom is back here—we've got to work extra quiet on account of that.*"

"*Here is the first door.*"

"*The combination of the safe is*—3 *right—twice to* 11—*left three times to* 22—*right once—turn back to zero.*"

Eliminate all views of man's hand writing on margin of plan of house (6) and accompanying dialogue: "*Three times right to* 11—*left three times to* 22—*right once to zero.*"

"*Now, when you patrol the joint come in here; you'll need screen cutters —first inside the window sash is a latch; take down a piece of the window pane.*"

Eliminate distinct views of man's hand turning dial of safe (4).

## MIND READER——*MARCH*, 1933

REEL 4.—Eliminate view where Frank throws rocks through window of jewelry store.

REEL 6.—Eliminate view of Ann's husband in underwear hiding under bed in other woman's apartment.

## MIRACOCO DI S. ANTONIO——*APRIL*, 1932

REEL 3.—Eliminate first view of Ellen in negligee in suggestive position on couch.

Eliminate fadeout of Ellen and Antonio in sensuous embrace.

## MISSING DAUGHTERS——*DECEMBER*, 1932

REEL 1.—*"Franke Linke, Roche's master of hounds, who knows the frailties of the other sex, and plays upon them with a magic touch."*

SUBSTITUTE PERMITTED.—"Frank Linke, Roche's aide, who knows the frailties of the other sex, and plays upon them with a magic touch."

*"Boss, they were wild about that last crowd. Those blonds light up the old place."*

SUBSTITUTE PERMITTED.—"Boss, I notice that gentlemen prefer blonds this season."

Eliminate view of man at piano grinning in significant manner as he looks at girl.

REEL 2.—*"Heston, out Roger's way the traffickers are at it full blast again. The record is appalling."*

SUBSTITUTE PERMITTED.—"Heston, out Roger's way they're at it again. The record is appalling."

*"Why don't you get yourself a man and put him through the get-em-up exercises?"*

SUBSTITUTE PERMITTED.—"Why don't you get yourself a boy friend?"

*"You need a manager. Doll up Saturday night and I'll knock you down to a couple of let-me-buy-it boys."*

SUBSTITUTE PERMITTED.—"You need a manager. Doll up Saturday night and I'll introduce you around."

REEL 3.—*"Your preaching don't get me anything. Me for the easy life."*

SUBSTITUTE PERMITTED.—"Your preaching don't get me anything."

*"I've been good and decent too long. I'm through."*

SUBSTITUTE PERMITTED.—"I've been good too long. I'm through."

*"Please honey. Try to be honest. Don't throw yourself away."*

SUBSTITUTE PERMITTED.—"Please, Honey. Don't throw yourself away."

*"All right, Rogers. Your money will help us expand, and your charm for women will make you extremely valuable in our Southern—er—exchange."*

SUBSTITUTE PERMITTED.—"All right, Rogers. Your money will help us expand and your charm for women will make you extremely valuable."

REEL 5.—Eliminate view of money as man takes it from girl's purse on table.

*"Set the trap. It's them or us."*

SUBSTITUTE PERMITTED.—"Get going. It's them or us."

Eliminate scene where crooks drag girl behind panel, downstairs, and gag and bind her.

REEL 6.—Eliminate entire scene of kidnapping girls on beach from where they start putting girls on boat to where the plane is shown flying, and accompanying dialogue: *"Quick, get them aboard the plane!"*

*"How is business?"*

SUBSTITUTE PERMITTED.—"How are things?"

Eliminate scene of Mexicans dragging girls back after they try to escape.

REEL 7.—Eliminate scene where Mexican locks door of room where girls are, virtually making them prisoners.

MISTIGRI——*NOVEMBER*, 1932

REEL 6.—Eliminate second distinct view of Zamore turning on gas. (Purpose—suicide.)

MONSTER WALKS——*FEBRUARY*, 1932

REEL 6.—Eliminate *italicised* words: "And I'm going to kill *you both.*"

Eliminate last scene of Hanns striking the ape's cage with whip.

Eliminate last view of Ape strangling Hanns, as Hanns drops to the floor with an agonized look upon his face.

MOUTHPIECE——*APRIL*, 1932

REEL 1.—In march to execution, eliminate all views where boy is shown faltering on way to execution (2).

Eliminate view of man actually turning on current to electrocute boy, and views of man turning indicator to increase current in electrocution (2).

MURDER AT DAWN——*MARCH*, 1932

REEL 2.—Eliminate *"Oh Christ!"*

MURDERS IN THE RUE MORGUE——*FEBRURAY*, 1932

REEL 2.—Eliminate all distinct views (5) of girl bound and tied to cross beams in Dr. Mirakle's laboratory—all views of her writhing in agony—all views of Doctor standing over her, holding her arm while he tortures her.

Eliminate all sounds of girl and loud cries and moans of agony and fear, and accompanying dialogue: *"Be patient. Are you in pain, Mademoiselle? It will only last a little longer."*

*"Ah! You are so stubborn! Hush! It will only last one more minute and we shall see. We shall know if you are to be the bride of science."*

*"Oh! Hush! Hush! Now, Mademoiselle, now."*

*"The clots—the black spots! Your blood is rotten—black as your sins. You cheated me. Your beauty was a lie."*

*"Janos! Janos!"*

*"Get rid of it—get it away."*

REEL 6.—*"Her blood is perfect."*

Show but flash of ape in cage raving and trying to break bars of cage. This scene directly follows above dialogue.

MURDERS IN THE ZOO—*MARCH*, 1933

REEL 1.—Eliminate all close views of man where his mouth is shown sewn together.

REEL 5.—Cut one half, views of Gorman as he chokes his wife and throws her into the alligator pool.

Eliminate view where he kicks her hand from bridge.

REEL 7.—Eliminate all close and distinct views of Gorman's body with snake coiled around it, and eliminate all close views of his agonized face as he is crushed to death.

## MYSTERY OF THE WAX MUSEUM——*JANUARY*, 1933

REEL 1.—Eliminate scene where man actually lights paper with cigar stub. (Burning wax museum.)

REEL 2.—Eliminate view of man actually lowering dead body out of morgue window.

REEL 3.—Eliminate: *"A cow does that and gives milk besides"*. (In connection with vulgar sound made by girl.)

## MYSTERY RANCH——*JUNE*, 1932

REEL 1.—Eliminate distinct view of man in shadow hanging from gibbet.

REEL 2.—Eliminate view of man being lashed where lash wraps around his body.

## NAGANA——*FEBRUARY*, 1933

REEL 2.—Eliminate the word *"Cyanide"* (Name of poison Dr. Stark had used to commit suicide.)

REEL 3.—Eliminate all views of lion attacking native and native struggling with lion (3).

REEL 4.—Eliminate view of child where sex is displayed.

Eliminate all views of naked women dancing and marching in dance, and all views of such naked women progressing from one group to another in a circle (10).

REEL 8.—Eliminate all views of animals tearing or clawing natives, and all extended views of natives struggling with animals after being felled to the ground (5).

## NIGHT BEAT——*JANUARY*, 1932

REEL 2.—*"What you need in dis' country is da beeg Mussolini."*

"Dat's it—*Mussolini*—Get out or get shot. *Only Mussolini gives 'em castor oil, too."*

REEL 3.—"What a lay-out. Why, the town will belong to us. *A gang war with the police on our side."*

"That guinea that had Hymie Weissinkern arrested—*when does he get bumped off?"*

*"Well he's going to get bumped off, ain't he?"*

*"Sure he is."*

Eliminate all sounds in sequence of gangsters beating Andrea, and dialogue: *"Don't!—Stop!—Ouch!—Oh don't. Oh don't!"*

REEL 4.—"Yeah."

"Get out or *get* shot."

*"Vince, in about a week, we'll own this town."*

*"And what a killing we'll make."*

REEL 5.—Eliminate views of gangsters in jewelry store manipulating safe (2).

REEL 6.—Eliminate view of Vince deliberately firing at Tony, killing him.

Eliminate views of gangsters inside warehouse, where guns are distinctly visible, firing deliberately at police (3).

Eliminate all views of Vince with packing case firing directly at Johnnie.

## NIGHT WORLD——*MAY*, 1932

REEL 6.—Eliminate all views of gangsters aiming and holding guns on Happy and his wife and shooting at them (3). (Killing both.)

"Well, Happy—it's just like a barber shop—*you're next.*"

"*Your number's up too, lady.*"

"All right, Big Shot! *Turn on the heat.*"

"*Let 'em have it!*"

"*Well, that's over.*"

"I'm sorry, lady, *but I ain't got no choice.*"

"So long, smart guy . . . *Okay, Limpy, let 'em have it.*"

## NO MORE ORCHIDS——*NOVEMBER*, 1932

REEL 5.—Eliminate fade-out of kiss on bed between Tony and Ann in Tony's apartment.

"*And instead of telling me you . . . So it was all a fake, you don't love me.*"

"I'll admit you put on a great act last night, *but that wasn't love.*"

". . . be nice for the Prince, too, *when he discovers that you already know the facts of life.*"

## NO ONE MAN——*JANUARY*, 1932

REEL 3.—"Now look. *Marriage needn't make any difference between us, Sue. I never intended it should.*"

"Certainly, *if we are discreet.*"

REEL 8.—"Why didn't you stay away? You never really loved him *except like—like this.*"

Eliminate view of Sue leaning against the wall with negligee open, disclosing undressed condition.

## OBEY THE LAW——*JANUARY*, 1933

REEL 3.—Eliminate view of gangster as he shoots directly at Eddie, killing him.

Eliminate view of automobile as shots are being fired at Tony, wounding him.

REEL 5.—Eliminate *italicised* words: "*Cut down on the Lieutenant's split.* A grand a month's enough for him."

REEL 6.—Eliminate: "*Boss, I've got some nice fresh pineapples.*"

"*Yeah? Well go pick one out and toss it through his window with my compliments.*"

## OKAY AMERICA——*AUGUST*, 1932

REEL 1.—"I'm dying! It's Larry Wayne's column—*it says I spent the night here.*

"We've lost Gershwin, our highest jewelry account, because you printed a story about—about the old man running around *with some little chippie—*"

REEL 4.—"That was this silly Drake dame—*and I'm going to hang onto her until her old man pays me back every cent I lost.*"

"Well, we couldn't get a better man, boys. Listen—if old man Drake gives you a hundred thousand dollars for us *and promises not to prosecute,* we turn back the girl."

"Give me one of those cards. *We want this dough in small bills, and where we're going to dump it serial numbers won't do 'em no good . . . etc."*

REEL 6.—"Why you *son of a . . ."*

REEL 8.—Eliminate distinct view of two gangsters at window of broadcasting room as they reach for their guns.

## OUR BETTERS——*MARCH,* 1933

REEL 5.—Eliminate view of Pearl walking toward summer house.

REEL 6.—"It can't be. *I saw Pearl and Pepi go in there."*

*"You fool. I told you it was too risky."*

"I meant that it was unfortunate *that you caught us."*

"No, no. I mean *about the other thing."*

"Oh, you cad! *If you wanted to be untrue to me why didn't you prevent me from finding out?"*

*"If one felt about things at night the way one does the next morning, life would be an awful lot easier."*

REEL 7.—"You really oughtn't have made a scene before Harry Blayne, you know, *and to tell Arthur wasn't playing the game."*

"In the first place he wasn't here. He never is. I'll never forgive you—never, never, never. If you wanted to have an affair with anyone why didn't you take Thornton? He's almost the only one of your friends *with whom you haven't."*

"Aw, *but you've forgiven Pepi."*

"Oh, that's different. *He was led away."*

REEL 8.—"You understand that everything is over *between us."*

"What? You know that I could never hit a woman. But I'll get done quickly and then go. It's merely this—*I shall continue the allowance I've always made you."*

*"We can only be friends in the future."*

*"But if you must—if you must deceive me, don't let me find it out, will you?"*

*"I won't, Arthur. I promise you I won't."*

"Last night! Don't be silly, Bessie, what was it? *An incident—an unfortunate incident."*

## OUT OF SINGAPORE——*OCTOBER,* 1932

REEL 6.—Eliminate *italicised* words: "Well, that's little enough *for blowing up a ship with all on board."*

Eliminate all views of Barstow attaching fuse to dynamite (4) and lighting it. (To blow up ship.)

## OVER THE SEVEN SEAS WITH MR. AND MRS. W. K. VANDERBILT——*DECEMBER,* 1932

REEL 6.—Eliminate view of boy where sex is shown.

## PACK UP YOUR TROUBLES——*AUGUST,* 1932

REEL 3.—Eliminate *"In your hat."*

## PAINTED WOMAN——*AUGUST*, 1932

REEL 4.—Eliminate *italicised* words: "Tom—*you don't have to go now unless you want to.*"

## PANAMA FLO——*JANUARY*, 1932

REEL 3.—Eliminate scene where Flo hands Mac's money to Pearl in adjoining booth and eliminate scene where Pearl reaches out her hand to take it.

REEL 4.—Eliminate all scenes where Mac goes into Pearl's bedroom at night and she shoots at him. This eliminates dialogue:

*"What's the idea."*

*"Quit clowning."*

*"I ain't clowning."*

*"Now, lay off."*

*'Hey!"*

*"I suppose you think that's smart."*

*"What's a poor girl to do?"*

Eliminate scenes where Mac picks up Flo and carries her to door of her bedroom.

*"You promised you'd lay off me."*

*"Sure. Why shouldn't I when you had a gun. Now you ain't got no gun."*

REEL 5.—*"No mammy palaver for Dan McTeague, eh?"*

## PARACHUTE JUMPER——*JANUARY*, 1933

REEL 2.—*"Back to your cell, Monk."*

REEL 4.—"He's quite all right, my dear—and don't you come back, *you little bag.*"

Eliminate: *"For everything?" "For my all."* (In connection with payment for services of chauffeur.)

REEL 5.—"Weber don't want nobody to stop you. Did you ever hear of hijackers? Well, if anybody says 'stop', *you just spit in his eye with this.*"

REEL 6.—Eliminate all views of Bill taking machine gun out of case, cocking it, aiming and firing at gas tank of pursuing plane (5), destroying it.

Eliminate scene in club where Steve fires gun directly at Crowley, killing him.

## PARIS BEGUIN——*FEBRUARY*, 1933

REEL 5.—Eliminate all views of Bob in Jane's apartment at seven o'clock in the morning, combing hair, tying tie, putting on coat and hat, and view of him looking at Jane who is asleep in bed (10). (Definitely establishing fact that he had spent the night with Jane.)

Eliminate view of Bob opening door and leaving Jane's apartment (2).

Eliminate view of Jane feeling around bed (looking for lover), and accompanying dialogue: *"Gone!"* (*"Parti?"*)

*"Yes, Madame—this very minute"*—(*"Oui, Madame—a l'instant"*)

## PAROLE GIRL——*MARCH*, 1933

REEL 2.—Eliminate *italicised* words: "Next time you come here bring

me a book, see. Any kind of book. *In the binding put about three matches—those wooden ones."*

Eliminate view of match secreted in cuff of Sylvia's sleeve. Eliminate view of Silvia lighting match, and views of her putting lighted match in pile of scraps in prison shop (3).

REEL 6.—Eliminate *italicised* words: "I wouldn't cook an egg *if Rockefeller was keeping me."*

## PASSIONATE PLUMBER——*FEBRUARY,* 1932

REEL 3.—Eliminate distinct view of Tony opening door of Nina's apartment with key.

## PAYMENT DEFERRED——*OCTOBER,* 1932

REEL 3.—Eliminate view of Marble actually pouring contents of bottle into glass. (Cyanide of Potassium)

REEL 5.—Eliminate view of Madame Collins coming down stairway in Marble home. (Definitely establishing intimacy between them.)

Eliminate *italicised* words: "Ach-h! It's always the same way—you think that you love—you think that you are grateful. *It is I who give you everything, and you . . . "*

## PERFECT UNDERSTANDING——*FEBRUARY,* 1933

REEL 5.—Eliminate *italicised* words: "I cannot tell her that Nick stayed at Stephanie's villa *all night."*

REEL 6.—"It was the last night. *I stayed there all night."*

## PICK UP——*MARCH,* 1933

REEL 2.—Eliminate last view of Harry in night clothes sitting on side of Mary's bed, and fadeout kiss.

REEL 5.—"You mean, *just because we ain't married,* if she wants to play around with you I gotta take it."

REEL 6.—"I see. But I'm good enough for *week-end heaven."*

"If you'll stop being disagreeable *I'll meet you there again tomorrow."*

REEL 7.—*"Like a second honeymoon."*

"Three long years of it without you, waiting, *waiting for tonight."*

## PHANTOM OF CRESTWOOD—*OCTOBER,* 1932

REEL 1.—"Do you know these men?"

"Un-huh—*also."*

"You know, it's going to amuse me, having those particular rooms on that particular deck *all to myself for once."*

REEL 3.—"I'm quitting early, gentlemen, before I'm on the rummage counter. *You didn't know that you'd all been gamboling on the same green, did you?"*

"It'll never get the chance. *If I can't live in the luxury that you men have accustomed me to—fini la guerre!"*

"Thank you. My room is at the head of the stairs—*as usual.* You can go up and unpack."

## PLEASURE CRUISE——*MARCH*, 1933

REEL 1.—Eliminate all views of picture of nude woman behind curtain, up to point where they remove picture for auction.

REEL 6.—"Leave your door open. No one'll hear. I shan't speak—not a word. All I ask is to kiss you good-night—just once.—*to hold you in my arms—just for a moment.*"

*"Oh, I thought you might have been a little bit disappointed."*

REEL 7.—*"Oh, but I wasn't, Richard. Not at all."*

*"Um, I was—horribly."*

*"Richard!"*

*"I suppose you thought I had a sudden attack of timidity."*

*"Well, I certainly didn't think that.* What do you mean?"

*"You'll tell me what happened?"*

"So you couldn't get back, *you mean.*"

*"Why didn't you come to my cabin last night?* Richard, are you trying to be funny?"

*"I don't believe you."*

## PLUMBER AND THE LADY——*MARCH*, 1933

REEL 2.—Eliminate: *"I'm not sophisticated."*

*"The evening's young yet."*

*"This would be a swell time to announce our engagement."*

Eliminate accompanying indecent action of people dancing.

Eliminate all views throughout this reel of couples dancing in indecent manner.

## PRIDE OF THE LEGION——*OCTOBER*, 1932

REEL 7.—Eliminate: *"You son of a . . ."*

## PRIVATE JONES——*MARCH*, 1933

REEL 2.—"This running around nights *with a lot of tom-cats.*"

"This isn't any kind of a life you're trying to lead. *Do you want to be labelled a chippie?*"

*"If you do, I'll spank your bottom."*

REEL 7.—"If you fell into a *latrine* you'd come out with a six months' leave and a hand full of diamonds."

"Stop it! *Why is it you're always playing around my pants,"* and eliminate accompanying action of Lieutenant pulling Jones up from floor by seat of pants.

"Pl——ease! *I've never been in a chorus."*

Eliminate accompanying action of reaction of Jones from prod in the posterior.

"Just because a lot of you white collar guys let those *grafters that run the government* bull you with that stuff about making the world safe for democracy?"

## PRZYSIEGLAS——*MAY*, 1932

REEL 6.—Eliminate view of packet marked *"Poison"*, as girl takes it out of trunk.

REEL 7.—Eliminate view of man and girl separating in haystack, as girl's husband discovers them.

REEL 9.—Eliminate *"Oh Jesee!"* (Jesus)

## PURCHASE PRICE——*JULY*, 1932

REEL 1.—Eliminate all views of exchange of key between Eddie and Joan (4).

"All through *playing house?"*

REEL 2.—". . . *and then I'd sort of have a chance to try the goods before I bought it."*

"You know what they say about men *with bushy eyebrows and a long nose."*

## RACE TRACK——*AUGUST*, 1932

REEL 1.—Eliminate *"Son of a B———"*.

## RACING STRAIN——*DECEMBER*, 1932

REEL 6.—Eliminate scene where bartender points significantly to drink on tray. (Indicating that it is doped.)

Eliminate all views of man giving money to Marge (2), and accompanying dialogue: *"Nice work, Marge, and here's an extra twenty."* (For giving boy knock-out drops.)

## RADIO PATROL——*JUNE*, 1932

REEL 3.—Eliminate views of two men being riddled by bullets from machine gun, men grabbing their bodies and falling (2).

Eliminate all views of guns in hands of gangsters in action (2).

*"Let 'em have it."*

REEL 4.—Eliminate view of gun as gangster takes it from pocket. (This is in scene where he advances on girl, killing her.)

REEL 6.—*"Tony, you'd better take care of any stray cops down around the stock yards entrance.* We want no interference."

"All right, men, *start the drilling."*

"Tony's probably run acrost a cop. Who did you get?"

*"A cop—I had to use a knife."*

*"A knife's always quieter."*

Eliminate view of Tony shooting directly at Keough.

Eliminate all views of Tony firing at officers where gun is clearly shown (2).

Eliminate all views of Kloskey in fight with officers where gun is clearly visible in operation (2).

## RECKONING——*MARCH*, 1932

REEL 1.—"Can't you see what it means to me, honey? *With you on the look-out, it's a cinch."*

"I couldn't quit, Honey, if I wanted to. I'm in—you know that. Why, if I left Doc in the lurch when a job's been mapped out, you know what it would mean. *They'd get me—not the law—Doc."*

"I can't. *Come on, we'll be in and out of the place and home in an hour.*"

Reduce to flash of three feet close view of man's hand on dial of safe.

Reduce to flash of three feet interior view of man at safe. (This does not eliminate view of man and girl in room as watchman is discovered at door.) (This allows second view of man opening safe as burglar alarm is sounded.)

Eliminate accompanying dialogue: "*We're all okay... I cut the wires. There isn't a chance of anything going wrong.*"

"*Hurry then, I'm nervous. Make it snappy and let's get out of here quick.*"

"*Okay, Baby.*"

"*The watchman—next stop is on the floor above—we'll be gone by that time.*"

"*Sure you cut the wires?*"

"*Sure.*"

"*Got it!*"

"*Oh, good!*"

REEL 2.—"What do you mean, no luck? *It was all laid out for you. All you had to do was cut the wires.*"

"*I did—but I cut the wrong ones—the alarm went off—we beat it.*"

"*After all my training, my teaching, you cut the wrong wires. Smart boy! It's a wonder you weren't caught.*"

". . . through with me. *Why perhaps the next job . . .*"

REEL 3.—"Get out of town—lay low—take Judy's advice—go straight *for a while.*"

REEL 5.—"*It's all we need I tell you—this one job.* We won't have to worry again—we can get out—you can take Judy with you."

"*Oh, but they won't.*"

"Yes you will. You'll go with me. *It's the easiest job we've ever had in front of us. Judy's the key to Henderson's safe.*"

REEL 6.—"*I've got it.*"

## RED AND WHITE——*DECEMBER*, 1932

REEL 1.—Eliminate "*Aim steady. Hit the bull's eye.*"—and eliminate all views (2) of officer giving order to fire on peasants, and all scenes of execution (3).

REEL 4.—Eliminate view of man crossing himself in scoffing manner.

## RED DUST——*NOVEMBER*, 1932

REEL 1.—"You have to, *in my line.*"

"Not with that alley cat yodeling out there. *Guess I'm not used to sleeping nights anyway.*"

REEL 2.—"What? Oh, *I'm forgetting the expenses,* huh."

"Oh, please don't. *This wasn't like that.*"

"*Here you are, kid. That isn't half enough, but when I get down to Saigon, there'll be more.*"

SUBSTITUTIONS OF TITLES FOR ABOVE:

"Oh, here."

"Ah, no."

"Say, where is that fellow Willis—did you bring him?"

"Come on, take it—if that trouble is still on when you get to Saigon, it will get you out of town."

"You've been so nice, Fred."

"Oh, come on, Lillie."

"And if you're still around when I get down to Saigon, we'll have a beer together. Keep your chin up."

REEL 4.—Eliminate scene in bedroom where Dunn's clothing is thrown into scene in presence of girl.

REEL 6.—"No, I can't spare one. *I'll reduce your rent, however.*"

REEL 9.—"If you want to take your *turn.*"

## REDHEADED WOMAN——*JULY,* 1932

REEL 1.—Eliminate sound of girl crying off scene. Cut to flash (three feet) view of notebook on floor. Eliminate view of shoe on floor and all views of girl lying on couch in disheveled condition, crying, and accompanying dialogue: *"Here, take this."*

*"Huh-uh."*

"Well, can't a girl cry a little bit *when she's happy?*"

"Before you ever begin, you look me over, *all over.*"

"Yes, *but she doesn't need to know about us.*"

REEL 3.—*"Why, the chauffeur got it from the maid that makes up their rooms."*

"So, *if she wants to leave the barn door open, what's to keep a girl from going in*—Come on, let's go."

REEL 4.—"Make dates with me and break 'em and not even explain. *We're in each other's blood . . . etc.*"

Eliminate sound of key turning in lock.

Eliminate all scenes in Lil's bedroom from point where Lil puts key down breast and Bill walks toward bed to end of sequence (2).

REEL 5.—Eliminate all views of Lillian in Gaerste's hotel bedroom with dress raised, adjusting stocking and garter (2) to point where she pulls dress over knees.

REEL 6.—"No, no, my child, I can't do that. No, no, not—not—not after—no."

"Strange, *I wonder what I could have been doing.*"

REEL 7.—*"They don't have to know."*

## RESERVE HAT RUH——*APRIL,* 1932

REEL 9.—Eliminate all views (9) of girls coming from hay stacks arranging clothing as alarm calls soldiers from where they have been secreted in hay stacks with girls.

## REVENGE AT MONTE CARLO——*MARCH,* 1933

REEL 7.—Eliminate all views of Krinsky chained to post (in lashing scene) except views where girl intervenes.

## ROAD NORTH——*NOVEMBER,* 1932

REEL 5.—Eliminate: *"When they called upon the omnipotent saints."*

*" . . . without saints."*

ROAD TO LIFE——*JANUARY*, 1932

REEL 5.—Cut to one half all views of boys destroying machinery and interior of Collective Home for Boys. Eliminate distinct view of boy cutting machine belt with knife.

ROAR OF THE DRAGON——*JUNE*, 1932

REEL 6.—Eliminate all views of Carson in girl's room (4) without coat. Eliminate view where girl helps Carson on with coat and view where Carson buttons coat.

REEL 7.—Eliminate *"Jesus."*

Eliminate all views of torch being applied to feet of Sholem tied to pole and views (2) of man's body burning.

ROBBERS ROOST——*DECEMBER*, 1932

REEL 5.—Eliminate *"Get him?"*

*"Yep."* (Referring to shooting of Happy.)

ROCKABYE——*NOVEMBER*, 1932

REEL 5.—In kiss between Constance and Pell on kitchen floor, eliminate scene where his body is entirely over her's.

REEL 6.—Eliminate dialogue: *"Hop into bed—will you? Hop into bed, hurry."*

Eliminate all views of Constance in bed inviting Pell to get into bed, views of him getting beneath covers, and all views of him in bed with her (6).

ROME EXPRESS—*FEBRUARY*, 1933

REEL 1.—Eliminate view of magazine rack where light centers on nude breast of one figure and nude side of another.

RUSTLER'S ROUNDUP——*MARCH*, 1933

REEL 1.—Eliminate two distinct views of gun shown in Tom Mix' hand at time of hold up.

SAILOR BE GOOD——*FEBRUARY*, 1933

REEL 1.—In dance on stage eliminate views where girl on left is dancing in indecent manner (2).

REEL 2.—"You're going to be the end of him."

*"Which end?"*

"You know, I ain't seen him since you've been here *because I've been with you every minute."*

REEL 3.—*"So that's where you've been for two weeks."*

"No more smoking, no more drinking ,no more nothing."

*"No more nothing?"*

"What do you mean I gotta go? *I can't stay here tonight?* You're sending me away?"

"Listen, just because I'm a fighter *do you think I'm an iron man?"*

"And, go on, tell me. *What are you made of?* Go on—tell me."

REEL 4.—*"Think what might not happen to you."*

"Are you glad?"

"About what?"
*"Um—about everything."*
"Well, what'll we drink to?"
*"To something we haven't tried yet."*
*"I think I'm going to like it."*
REEL 8.—"That last was for that red-headed *tramp."*

## SAILOR'S LUCK——*MARCH,* 1933

REEL 4.—Eliminate scene as Jimmy locks door of bedroom and removes key. (This action follows dialogue about having no place to sleep except a park bench.)

## SCANDAL FOR SALE——*APRIL,* 1932

REEL 5.—Eliminate view of juror actually taking folded bank note from match safe belonging to defense lawyer.

REEL 8.—Eliminate indecent action of old man's lips, and whisper indicating *"Son of a bitch."*

## SCARFACE—SHAME OF A NATION——*MARCH,* 1932

*REJECTED IN TOTO.*

## SCARFACE—SHAME OF A NATION——*MAY,* 1932

REEL 1.—Eliminate scene of man in shadow holding gun, firing gun, wiping gun, and throwing it to floor. Cut to flash of three feet, view of "Big Louis" dead on floor as waiter discovers him.

REEL 2.—Eliminate scene of Tony giving money to Guino in cab, and accompanying dialogue: *"Here li'l boy—easy dough, eh? For just standing outside and listening to a gun go off."*

*"Cinch, when are you going to get some more?"*

*"We got plenty. This business just waiting for some guy to come and run it right. And I got ideas."*

Eliminate view of Tony as he pats pocket containing gun and view of Tony as he simulates firing of gun with his fingers.

REEL 3.—Eliminate view of Tony striking Geary in stomach.

Eliminate view of Tony in car throwing bomb through cafe window.

Eliminate entire episode of Tony and Guino forcing their way into private hospital, opening door of private room, and the view where they toss flowers on bed of wounded man and run away. This will eliminate dialogue: *"Gentlemen, this is a private hospital. You can't come in."*

REEL 4.—Cut to flash, view of man's body lying on pavement.

REEL 5.—*"Three hundred slugs a minute — get the rest of them unpacked."*

*"How many we got?"*

*"Plenty—there's a lot more coming."*

*"Load those guns*—you get the cars ready."

*"Stick the hearse in front of 'em*—we're going into the South side. I want everybody! You hang onto that phone. Snap into it! Now get going."

Eliminate view of man firing gun from side of speeding car.

Eliminate view of Guino throwing glass pitcher through window—taking

gun out of pocket and firing twice at passing car—man rolling out of car onto road.

Eliminate close view of gun which follows dialogue: "There is only one thing that gets orders and this is it."

*"That's how I got the South side for you, and that's how I'm going to get the North side for you.* Some little typewriter, eh?—I'm gonna write my name all over town with big letters."

Eliminate all views of Tony with machine gun in action, leaving one flash of three feet of Tony holding gun after such action directly at camera.

REEL 6.—In scene in shadow of men lined up against the wall, cut to flash of three feet, view of men falling after sound of shots.

REEL 7.—"Hey, li'l boy, you go around the back—up on the balcony—grand stand seat—understand? Hey, Pedro! Side door—he may have friends—you never can tell. Joe, *I want you to stand in the alley. If he gets that far, do your stuff. You keep the motor running—bring the present—you stay here. Come on fellas."*

Eliminate all but first view of gangsters advancing into bowling alley.

Eliminate all views of man firing machine gun from side of car which is pursuing Tony's car.

REEL 10.—Eliminate view of guard testing gallows. Shorten by one half the prolonged scene of Tony approaching the gallows surrounded by spectators.

## SECRETS OF MADAME BLANCHE——*FEBRUARY,* 1932

REEL 3.—*"Have her as a side issue,* but marry a woman of your own class."

REEL 5.—Eliminate view of sailor coming down stairs, accosting Sally, and accompanying dialogue: *"She's just a singer here . . ."*

REEL 6.—*"No, my wife's with me."*

*"Oh, your wife?"*

*"What do you think I came to Paris for?"*

*"To turn right around and go back again."*

"Well, don't be silly. *We're going upstairs,* and we're going to have another little drink."

*"Well, why did you come?"*

"Well, I'm not going, *tramp."*

## SECRET MENACE——*FEBRUARY,* 1932

REEL 3.—"Well, today was Jordan's day—tonight will be our night. *We'll blow that new water tank of his clear out of the country."*

REEL 4.—*"I got fourteen sticks of dynamite in my car.* Is that enough?"

Eliminate all views of Cooper planting dynamite at water tank, and lighting fuse.

*"Did you plant it?* What time will it go off?"

*"I placed the dynamite right under the pump.* I put a long fuse on it so I'd have plenty of time to get back here."

REEL 5.—Eliminate view of telephone wire being cut.

SECRETS—*MARCH*, 1933

REEL 5.—Eliminate view of men hanging, where the boots of one of the men are shown in close view.

SECRETS OF THE FRENCH POLICE——*NOVEMBER*, 1932

REEL 6.—Eliminate all views of Marloff cutting girl's arm and making injection (3). (This includes views in shadows.)

SHADOW BETWEEN—*MAY*, 1932

REEL 5.—Eliminate view of girl as she actually takes money from in front of open till.

SHADOW LAUGHS——*FEBRUARY*, 1933

REEL 1.—Eliminate view of man with gun in shadow, actually firing at watchman, killing him.

REEL 7.—Eliminate view of man's hands choking girl who has been forced down on her back on the bed (3).

SHE DONE HIM WRONG——*FEBRUARY*, 1933

REEL 1.—Eliminate close and distinct views (4) of picture of naked woman in saloon. (This leaves two indistinct views.)

SHERLOCK HOLMES——*NOVEMBER*, 1932

REEL 5.—"Aw, you don't get me a-tall. Now listen, *for one pound a week—twenty shillings,—think of it—we'll look after your place.*"

"For instance, *a careless guy might come along and blow this joint over on the other street.*"

Eliminate all views of machine gun in automoblie (2).

Eliminate view of bomb in automobile.

REEL 7.—Eliminate all views of drill in action as robbers tunnel into bank vault—excepting those where Sherlock Holmes takes part in tunneling (5).

Eliminate view where robber hammers wall of vault. (To break it open.)

Eliminate *all views* where robbers actually drill and break open safe deposit boxes in bank vault. Eliminate view where they pull open safe deposit box, and views where they hold up contents—diamond necklace and pearl necklace (4). Eliminate view where robbers are shown rifling contents of several safe deposit boxes and drilling other boxes open.

SHE WANTED A MILLIONAIRE——*FEBRUARY*, 1932

REEL 1.—Eliminate *italicised* words: "Uh-huh. *I'm proposing that you spend the night with me.* Angry?"

SHOPWORN——*MARCH*, 1932

REEL 4.—"*Here it is nine o'clock, and she ain't showed up yet.*"

"Davey? The last time I saw Davey was—*last night*—he was looking for Kitty."

"You mean to tell me that you're going to stand there and defend this girl *after*—I'm sure you do *now*."

"Sure I will—I'll thank you right now. And if you ever see that little *tramp* again, tell her I said to keep the change."

REELS 5 and 6.—Eliminate entire narrative of Kitty progressing from one man to another (shown by scenes of her feet accompanied by progression of different men's feet, and told by her voice and different men's voices. This will allow some views of Kitty's feet in crowd with men's feet where solicitation is not apparent) (3). Eliminate all scenes of Kitty living in (2) different men's apartments. These eliminations will include all dialogue from:

*"Didn't I tell you they'd be swell, and you sure got the gams to show them off."*

*"If I didn't, you wouldn't have bought me the shoes."*

*"I'd have done it even if you were bowlegged."*

*"Well, I'm glad I don't have to prove that."*

*"How do you like it, Kit?"*

*"Swell, I'll have to learn to play it."*

*"Uh—don't daddy get a reward for bringing home a nice new shiny music box?"*

*"A modest reward for an upright piano."*

*"Well, I wish I'd brought home a baby grand. But Kitty, I must consider my wife."*

*"Naturally."*

*"An apartment on Park Avenue is too near—well, it's close to home."*

*"Well then—move your wife."*

*"Oh, I see. The way stenographers check their typewriters at Atlantic City."*

*"Well, something like that."*

*"Tips—mail—hairdresser—laundry—such bills! They've got to cut down."*

*"Well, a girl must live."*

*"I know, I know, but listen! You could keep a while a whole what—what you call 'em—a harem—for this."*

*"Yeah, you'd look swell made up as a Turk."*

*"Now, now listen, Kitty, listen. The first month it was twelve hundred. Well, that wasn't so bad. The next month it was sixteen hundred. Each month it keeps going up, and this month I got here a bill for a dressmaker I ain't even counted in yet—look."*

*"Well, if I'm too expensive for you. . . ."*

*"But listen, Kitty! Kitty, Kitty, I'm not complaining. All I want is a little cooperation. Not so many bills, that's all. Kitty, now, now don't be hasty."*

*"I've been considering leaving you. You just helped me make up my mind."*

*"Oh, well, there's no use fighting. Here's the check."*

*"It's not the money any more."*

*"Well, what then?"*

*"I've just gone as far as I can with you. That's all."*

*"Say, you ain't got another feller, have you?"*

*"No, but I have a chance to go on the stage and I've decided to accept."*

*"Not so easy you ain't."*

*"Oh, quit it. You're not the type for the caveman stuff."*

*"Yeah?"*
*"Yeah."*
*"Thanks, I needed that to make me sure I was going."*
*"I'm still leaving you, I said."*
"Oh, Kitty, you shouldn't do this *to me. You haven't got any right to walk out on me."*
"And you believed him? Well, I've learned they're taught the A.B.C. in that Reformatory *and since then, I've taken a post graduate course by myself."*
"Were you with her when she was *hanging* around Frisco?"
REEL 7.—*"The first place I worked was Ruby Kennedy's in Vallejo—I was there three months—and from there I went to—"*

**SIBERIAN PATROL——*APRIL*, 1932**
New title for "CLOSE RANKS"

**SINNERS IN THE SUN——*MAY*, 1932**
REEL 5.—Eliminate view of Eric following Doris into her bedroom and closing door.
REEL 8.—Eliminate all distinct views of check for $5000 made out to Doris Blake, signed "Eric Nelson" (3). (This allows scene where she crumples check in her hand.)

**SIN'S PAYDAY——*MARCH*, 1932**
REEL 5.—Eliminate all views of men in car where guns are distinctly shown (5) and accompanying dialogue: *"Let him have it."*
Eliminate all views of gun in action in fight between gangsters' cars (5).

**SIROCCO——*JANUARY*, 1932**
REEL 1.—Eliminate view of child where sex is displayed.

**SKY DEVILS——*FEBRUARY*, 1932**
REEL 2.—Eliminate *italicised* words: "I'd be afraid to wear perfume *around a lot of sailors."*

**SKYSCRAPER SOULS——*AUGUST*, 1932**
REEL 5.—Eliminate view of girl unfastening dress and slipping it off shoulder in Dwight's apartment.
"A guy like Dwight and you—a girl *on a hair-trigger* and full of champagne at that!—"
REEL 6.—"I sprained my shoulder last night—*your back all right?"*
REEL 10.—"Well, I'll tell you, Sarah, I'm a peculiar man. I have to be free or I'd stifle. Marriage is a possession arrangement, I don't see how people stand it. *It's been twelve years, Sarah.* If we'd been married it would have been over in twelve months."

**SONADORES DE LA GLORIA——*MAY*, 1932**
REEL 9.—Eliminate *italicised* word: *"Jesu* que calo."

**SOUTH OF SANTA FE——*JANUARY*, 1932**
REEL 1.—Eliminate view of man hitting man directly over head, knocking him unconscious.

REEL 3.—Eliminate scene where man deliberately crashes chair over Tom's head.

## SOUTH SEA ADVENTURES——*APRIL*, 1932

REEL 2.—Eliminate all views of naked children where sex is exposed (5).

## STATE FAIR——*JANUARY*, 1933

REEL 9.—Eliminate prolonged view of bedstead.

## STATE TROOPER——*FEBRUARY*, 1933

REEL 1.—"Okay, Cap. All right, come on, let's get out of here. *Hey, ten bucks a pump—five pumps a day—not bad, huh?"*

REEL 3.—Reduce to flash of three feet, view of Carter patting himself on trouser pocket. (This is in connection with dialogue: "And remember, the quicker you're through, the fatter we'll all be.")

REEL 4.—*"In the next couple he won't be. When he throws the switch with this iron handle, he's through."*

REEL 5.—*"That's tight enough. She ought to run straight by herself, now."*

*"Bumper set?"*

*"Like a torpedo. When she hits—blooie, she goes."*

*"Swell. When you clear the gate, head her for the stills and jump. When she hits they'll be too busy to bother with you."*

REEL 6.—"I mean that the cop hasn't got wings, but *I have a fellow who has that'll finish the job for us. . . ."*

"Cole is engaged at present flying back and forth across the border, *but he's willing to do a little flying for us."*

"Well, *tonight's as good a time as any. They'll all be at Jane Brady's birthday party."*

"Remember what I said about the beacon light. *I'll have it spotted right over the control house, and have it lit for you as a marker."*

"And remember, don't hit anything until you put that light out."

"Leave it to me. *I'll get that light and everything around it."*

REEL 7.—Eliminate close and distinct views of airplane where torpedos are shown underneath (5).

Eliminate views of Cole operating lever to loosen torpedoes, allowing them to destroy truck (2).

## STATE'S ATTORNEY——*MAY*, 1932

REEL 6.—"There's nothing to say. I expected it. *I knew you'd leave me some day—and why not?"*

"Well, that's that! *It won't take me long to pack my toothbrush."*

"June, *can't we go along together?* I'll miss you so."

"I think you had better go now, Tom. I'm not fooling, I mean it. Please go. *When you come back here again I'll be gone. Just a memory. Thanks for giving me those years of happiness.* Please go now—Tom."

REEL 7.—Eliminate view of Powers deliberately firing shot that kills Duffy.

**STOKER, THE——*JULY*, 1932**

REEL 8.—Eliminate view of cutting telephone wires.

**STOWAWAY——*APRIL*, 1932**

REEL 1.—*"I'm the guy that love's 'em and leaves 'em."*
*"Dance with your feet."*
"A little dancin'—*a lot of lovin'."*
*"Any old port in a storm."*
*"Not too old, Big Boy."*

REEL 2.—*"But the name is Peggy—not Gracie."* (Man soliciting girl leaving dance hall.)

Eliminate view of man as he joins girl and walks along by her side.

**STRANGE CASE OF CLARA DEANE——*APRIL*, 1932**

REEL 3.—Eliminate *italicised* words: *"Stick 'em up—keep 'em up.* Go on, get over there."

**STRANGE INTERLUDE——*OCTOBER*, 1932**

REEL 4.—Eliminate *italicised* words: ". . . I can do, is there? When it isn't his fault, poor boy. (aside)—Oh my baby—my poor baby *that I cannot have. I feel you beating against my heart for mercy."*

**STRANGE LOVE OF MOLLY LOUVAINE——*MAY*, 1932**

REEL 1.—Eliminate all sounds of girl crying off scene, and views of her coming from behind shrubbery with boy.

*"There's nothing to be afraid of. Please, darling, don't cry."*
*"I won't. I'm not afraid. I love you so much."*

REEL 2.—"This'll make you forget everything."
"Yeah—*everything."*

Eliminate view of man and woman in car and accompanying dialogue: *"I hate this town, ladies and gentlemen, it's funny."*

*". . . away from here—away from you. I wanted to get out of here before you got back tonight.* I can't stand it any longer—*living like this.* I can't and I won't."

REEL 4.—". . . but remember, *Nick and I have been living together for three years."*

REEL 6.—"Ah, how long will it last? *Till the first traveling salesman."*
*"Oh, it's the walk of a tramp.* You heard me. *The walk of a tramp."*
*"You want me for yourself."*
*"And I suppose I couldn't have you?"*
*"No, but you want me all right."*
*"Oh, I do, do I? Well, you're wrong. But it wouldn't be so hard if I did, would it?"*

**STRICTLY PERSONAL——*MARCH*, 1933**

REEL 4.—"Oh, I fixed that for Thursday."
*"Is she young?"*

*"Sixteen."*

"Remember now, *we have to be home before morning."*

*"We've got home work to do too,* but we get around."

REEL 5.—In scene of woman with man coming from Summer house arranging hair, eliminate dialogue: *"Nine years was a long time, darling."*

REEL 6.—"So that's how I stand *after five years.* Say listen, sucker."

Eliminate all views of Mac actually choking Mrs. Castleton, pushing her down, all views on couch where he takes jewels from dead woman, and dialogue: *"Come on, gimme those rocks, I want 'em and I want 'em now."*

*"Come on, snap out of it. Unload that ice."*

## STUERME DER LIEDENSCHAFT——*MARCH,* 1932

REEL 2.—*". . . and through our cellars we are getting directly at the safety vaults."*

*"Yes, and I'm asking you how you are going to get in."*

"Well, Gustav, here is our alley, K, and here is capital S.—*that is the steel vault of the bank."*

*"So you want to get in from down below."*

"Righto. *We worked through the base and have arrived at the concrete,* but I always said, 'Don't go in without Gustav'."

"Yes, Gustav, *because you want to get in from above, through the air shaft."*

"Yes, *and while I am at the last layer of concrete,* all of a sudden it starts."

REEL 3.—"All right, now listen, boys. *You've got to come in from above along the electric light wiring because there's no alarm. But you need at least six more weeks. I guarantee you that."*

". . . well, *with the Deposit Bank.* You know, Gustav, don't act dumb."

Eliminate all views (11) of men in cellar of ice cream store with drills and other tools trying to break an opening into steel vault of the Deposit Bank. This leaves in this sequence, views of men trapped in cellar and views of Gustav using tools and powder to release them.

"Sh'. Not so loud Gustav. Everything is smooth. *Those two are at the last layer of concrete."*

REEL 6.—Eliminate *"Du hure du."*—and accompanying view of Anja and Gustav in last lustful embrace."

REEL 9.—"But Gustav! But Duschinka! *You know very well I've had only one, and you've killed him."*

## SWEEPINGS——*MARCH,* 1933

REEL 6.—Eliminate view of Freddie putting his hand on open neck of Mamie's dress and running hand down, and fadeout embrace and kiss, and accompanying dialogue: *"Don't."*

*"Why not? You may never be like this again. Just—like—this."*

Eliminate scene where Freddie turns ring on finger to resemble wedding ring.

REEL 7.—Eliminate view of money and check as Freddie's father gives same to Mamie. (Paying girl for violation by his son, Freddie.)

Eliminate: *"I've ruined an innocent girl—correct?"*

TARZAN——*MARCH*, 1932

(*Contested—Final Cuts in May*)

REEL 3.—Eliminate views of crocodile eating something, supposedly native, directly following scream of native (2).

REEL 9.—Eliminate all views of native members of Safari suspended by ropes over torture pit, and being lowered into torture pit (11).

Eliminate all views of Jane suspended over torture pit and being lowered into torture pit, all close and distinct views of Jane being attacked by gorilla (8) and all close and distinct views of dagger protruding from head and shoulders of gorilla (7).

TARZAN——*APRIL*, 1932

(*Final Eliminations*)

REEL 3.—Eliminate view of crocodile dragging native off raft.

REEL 9.—Eliminate all close and distinct views of native members of Safari suspended by ropes over torture pit.

Eliminate all close and distinct views of native Safari being lowered into torture pit, and close and distinct views of gorilla attacking after being lowered into pit (11).

Eliminate all close and distinct views of Jane suspended by rope and lowered into torture pit (4).

Eliminate all close views of Jane being attacked by gorilla (4), and all close and distinct views of wounded gorilla (5), except last two views which show gorilla overpowered and mortally wounded by Tarzan.

TAXI——*JANUARY*, 1932

REEL 1.—Eliminate view of two consolidated taxi cabs deliberately crashing into independent cab.

"Got a match? *Give him the works,* and if he squawks say it was an accident. Thanks.

Eliminate views of "Pop" directing shots which kill truck driver.

REEL 2.—"I wouldn't go with that dame if she was the last woman on earth, *and I just got out of the navy.*"

"*What did he give her husband, a wheel chair?*"

"I'll bet you had to marry *the him.*"

REEL 7.—"Oh, yeah? *Well, tell 'em to rub it in their hair.*"

REEL 9.—"He's gone, huh? Come out and take it, you dirty yellow-bellied rotter, *or I'll give it to you through the door.*"

"Get away from me. *I'd just as soon give it to you too.* Get away from that door."

Eliminate views of Matt firing at door of closet where Buck is concealed.

TEN CONDEMNED——*APRIL*, 1932

REEL 4.—In scene of man preparing bomb, eliminate close view of bomb being packed in box.

TERROR ABROAD——*MARCH*, 1933

REEL 5.—Eliminate actual views of Max forcing Millicent into ice box.

## TEXAS BAD MAN——*JUNE*, 1932

REEL 6.—Eliminate view of Tom where he actually fires gun directly at lock of door to vault.

Eliminate all views of Hampton coming out of bank vault with bags of money (3).

## TEXAS BUDDIES——*SEPTEMBER*, 1932

REEL 2.—Eliminate view where gasoline is shown actually running from tank of plane to can on ground. (This prevents plane from reaching destination.)

## TEXAS CYCLONE——*MARCH*, 1932

REEL 6.—Eliminate *italicised* words: "It's a minute to four. At four o'clock there's going to be a shooting scrape in here, so you hombres clear out. Go on, get out—not you. I'm not takin' any chances. Quick, get behind that box *and after the first shot let him have it, no matter what happens.*"

"Here he comes. You want to watch him in this mirror, and as soon as he comes through that door turn and get him. *Get ready. Here he comes.*"

## TEXAS GUN FIGHTER——*MARCH*, 1932

REEL 1.—Eliminate all views of money on table and all views of Kells dividing it.

*"Not a bad night's pickings, eh fellows?"*

*"Pretty good for just an hour's work, eh?"*

*"Just chicken feed. Wait until we get that bullion on the Silver Train. You know those mines are opening again."*

"If you don't want your share it goes back to the boys *that earned it.*"

REEL 2.—*"Stick 'em up there."*

REELS 1, 2, and 3.—Eliminate distinct views of men holding up stage. Eliminate view of driver, shot, falling to ground.

REEL 5.—Eliminate all close views of Kells holding gun on sheriff.

*"Hurry up. Come on, get going."*

## THERE GOES THE BRIDE——*MARCH*, 1933

REEL 1.—Eliminate all views of man taking purse from girl in train compartment.

## THEY JUST HAD TO GET MARRIED——*DECEMBER*, 1932

REEL 2.—In episode in bedroom between Slim and Molly on their wedding night, eliminate: *"I wonder if Molly's mother has told her everything."*

Eliminate italicised words: "Which will you wear, sir?" (Referring to pajamas.)

*"Neither."*

"But sir!"

*"I don't want any."*

"Is there anything more I can do?"

"My pal! *What does he think he can do?*"

## THIRTEEN STEPS——*SEPTEMBER*, 1932

REEL 1.—Eliminate all views of guards carrying man up steps to gallows (3).

Eliminate views of executioners' hands cutting ropes which spring hangman's noose.

Eliminate all views of feet of hanged men suspended through trap of gallows (4).

Eliminate close view of girl on gallows with noose around her neck.

## THIS IS THE NIGHT——*APRIL*, 1932

REEL 5.—Eliminate *italicised* words: "So you made her dizzy in broad daylight! *So dizzy she had to go in and lie down.*" (This remark refers to prolonged kissing scene between Germaine and Gerald.)

## THIS NAKED AGE——*DECEMBER*, 1932

REJECTED IN TOTO.

## THIS SPORTING AGE——*OCTOBER*, 1932

REEL 6.—Eliminate distinct view of label on bottle marked *"Poison."*

## THREE WISE GIRLS——*JANUARY*, 1932

REEL 6.—Eliminate view of Arthur taking key out of pocket, unlocking door, and coming into Miss Kane's apartment.

REEL 7.—Eliminate close view of bottle marked *"Poison."*

## THRILL OF YOUTH——*AUGUST*, 1932

REEL 1.—In scene in bedroom between Chet and Marcia who are seated on foot of bed, eliminate fade out embrace as Chet bends Marcia back on bed (2).

REEL 4.—Eliminate entire sequence of man in Mildred's bedroom. This includes all views of man seated on foot of bed and all views of embrace and fade out kiss (5), and accompanying dialogue: *"You'll have to go home. Colby will be here in a minute."*

## TOMORROW AND TOMORROW——*FEBRUARY*, 1932

REEL 7.—". . . *and yours.*"

". . . knowing that he was *yours,* not his. *Keep him yours.*"

REEL 8.—"That Christian and I are really *yours.*"

"The truth is the truth, and Christian is *our child.*"

## TOPAZE——*FEBRUARY*, 1933

REEL 3.—"My dear, that's the chemist from our bottling works. *Dr. Bomb lends his name to this concoction of ours. He makes it possible for the public to believe in it.*"

*"I ask you to reconsider this swindle against the schools of the nation."*

REEL 4.—Eliminate all views of latrine showing legs of occupants, one of whom is shaking foot (2).

REEL 5.—Eliminate views of hand bill (2), picturizing scenes of man crawling out from under bed, exclaiming, *"Believe it or not, I came in here to get a drink of Sparkling Topaze."* (Man surprised by husband in bedroom with wife.)

"Because *he's my lover.*"

TREASON——*FEBRUARY*, 1933

REEL 1.—Eliminate all views (3) of man applying torch to trash laid against house.

TROIKA——*JANUARY*, 1932

REEL 1.—Show but one (1) view of man spanking little child on posterior. (First view.)

REEL 5.—In scene in Inn between man and woman, eliminate all views (2) of woman pulling man toward her on couch.

TROUBLE IN PARADISE——*OCTOBER*, 1932

REEL 4.—Eliminate underlined words: "And we'll celebrate the second anniversary of the day we didn't get married." (*No words underlined in censors' report—probably meant "didn't get". Ed. note.*)

TU SERA DUCHESSE——*MAY*, 1932

REEL 7.—Eliminate entire episode of lewd dance between Negro man and woman.

20,000 YEARS IN SING SING——*DECEMBER*, 1932

REEL 4.—Eliminate all views of prisoner taking wheel from machine and grinding in two making knuckles (2).

Eliminate all views of prisoner in cell assembling parts of gun which he has taken out of mattress (3).

Eliminate all views of prisoner attacking guard with knuckles (2). (Made for this purpose by prisoner in workshop.)

REEL 5.—Eliminate distinct view of prisoner deliberately shooting and killing guard.

Eliminate all views where prisoners drag dead guard by the feet down corridor and into cell (2).

In scene where prisoner backs up with gun, eliminate view of him deliberately shooting at guard, killing him.

TWO SECONDS——*MAY*, 1932

REEL 1.—Eliminate all views of executioner operating electric current indicater, and all scenes of actual operation of lever (3).

REEL 8.—Eliminate view of actual operation of lever. (This allows hum of dynamo in both reels).

ULANI, ULANI, CHLOPCY MALOWANI——*JUNE*, 1932

REEL 7.—Eliminate view of Lancer's hat and girl's hat on bench. (This follows fadeout of prolonged, amorous kiss on bench.)

ULICA——*JANUARY*, 1933

REEL 3.—Eliminate views of naked boy walking to swimming pool (2).

Eliminate view of ether cone being placed over woman's face.

Eliminate all views of ether dropping in cone (3) and all views of cone over woman's face (2).

REEL 7.—Eliminate scene where boy takes coin purse out of pocketbook (which he has stolen), takes out money and puts it in his pocket (2).

## UNASHAMED——*JULY*, 1932

REEL 3.—Eliminate view of registration of unmarried boy and girl, registering at hotel as Mr. and Mrs. Harry Swift. (This entire view should be eliminated from a point previous to where the boy picks up the pen to the end of that scene.)

Eliminate *italicised* words: "I hated to go away *like this,* they'll worry about me. *I don't know what they'll think.*"

"But don't you see, darling, that's part of the plan. I want them to worry about you for a little. Think how glad they'll be to see us when we come back *in the morning.*"

## UNE PETITE FEMME DANS LE TRAIN——*NOVEMBER*, 1932

*REJECTED IN TOTO.*

## UNWRITTEN LAW——*DECEMBER*, 1932

REEL 2.—Eliminate *italicised* words: ". . . for a man whose specialties are *kept women and unkept promises. . . .*"

"I'll get Ruth *over your dead body.*"

"Not over mine—*over yours.*"

*"There's a man who's a hound with women."*

## VANISHING FRONTIER——*JULY*, 1932

REEL 1.—Eliminate close views (3) of Hatton where gun is held on paymaster, and accompanying dialogue: *"Get the paws up. Reach 'em high."* (This leaves in this sequence some medium close views.)

## VANITY STREET——*OCTOBER*, 1932

REEL 4.—"Well, I might like to at that. *Is friend husband out of town again?"*

REEL 5.—Eliminate distinct view of Val taking envelope of money from safe in Fern's apartment.

REEL 6.—"I'd be doing you a favor to bump you off. *You've served your purpose with me* and now you're done for,—all washed up—finished."

## VIRGINS OF BALI——*DECEMBER*, 1932

REEL 1.—Eliminate all views of naked girls in bathing in stream (4).

REEL 2.—Eliminate all views of child where sex is displayed (3).

REEL 3.—Eliminate all views of child and all views of children where sex is visible (4).

Eliminate view of baby nursing at mother's breast.

REEL 4.—Eliminate view of boy where sex is displayed.

## VIRTUE——*OCTOBER*, 1932

REEL 1.—"Why don't you get out? *You are young and pretty.*"

*"Did you ever try it. You've been around a long time."*

*"Since I was* 17."

*"You did your Xmas shopping early."*

"Um—I found out there wasn't any Santa Claus, too. Oh, *I coulda got out of it once,* but I had a rotten break."

"Yeah, *try and get out. Once you're in, you're in. It's like hopping out of a window. When you jump you just naturally got to keep going."*

REEL 2.—"When I get to Yonkers they tell me to drive right back to New York. If they want to spend a week-end *why don't they bring their baggage?"*

REEL 3.—Eliminate episode of girl soliciting Jimmy in park and accompanying dialogue: *"You look kind of lonesome, big boy."*

*"Say, yo" ain't a wax figure or something, are you? I guess I must be getting old."*

## WAR CORRESPONDENT——*AUGUST,* 1932

REEL 3.—Eliminate *". . . which means in your hat."*

REEL 4.—Eliminate view of Kenyon hanging his clothes in closet in girl's bedroom.

## WENN DIE SOLDATEN——*OCTOBER,* 1932

REEL 8.—Eliminate *"Say, if it will be a boy you will give him my name?"*

*"Tell me, what is your name?"*

*"Karl."*

*"Karlschen."*

## WEST OF SINGAPORE——*MARCH,* 1933

REEL 3.—Eliminate: *"Like I was the hostess once."*

*"What are you trying to make out of this place?"*

Eliminate view of Lou getting stockings from dresser in Dan's house, and accompanying dialogue: *"How did you know where to find that stuff?"*

REEL 5.—Eliminate *italicised* word: "Oh Lou, you won't—you can't let him—*after*—"

REEL 6.—Eliminate: *"What am I doing here? What I've been doing for years."*

## WESTWARD PASSAGE——*JUNE,* 1932

REEL 8.—Eliminate *italicised* words: "No, but whatever it was—I mean —we won't do any more *tonight,* will we?"

"No, dear, no. *Not tonight."*

"Oh, Nick. Oh, no, *not tonight."*

## WHAT PRICE DECENCY——*MARCH,* 1933

REEL 1.—Eliminate entire episode of man accosting girl who is standing by lamppost, up to point where boat is found to be moving, and accompany ing dialogue:

*"All alone?"*

*"No—see the crowd?"*

*"Waitin' for someone?"*

*"Yeah, for Santa Claus."*

*"Why not be friendly to a lonesome fellow?"*
*"Friendly, you say? Hot diggity!"*
*"Where do you live? Near by?"*
*"I did until I lost my key. Now I'm just a floating roomer."*
*"Come on, let's have a drink."*
*"Where? Every place is closed."*
*"Oh, no, no. Aboard my ship. I'll pour some brandy."*
*"O.K. Admiral. Water always did make me thirsty."*
*"What's your name?"*
*"Norma."*
*"You're not English?"*
*"No, I'm from America."*
*"What part?"*
*"All of me."*
*"I am British. My name is Klaus van Leyden".*
*"Sounds Dutch to me."*
*"Ya, I was born in South Africa of Dutch parents. I'm a Boer."*
*"You're a what?"*
*"I'm a Boer."*
*"You're the first guy I ever met who'd admit it."*
*"Sense of humor, eh?"*
*"Just a penny's worth."*
*"I think I'm going to like you."*
*"Ain't I the lucky girl?"*
*"Skoal!"*
*"Thank you."*
*"Say, are you trying to get me drunk?"*
*"I haven't got much time. Soon you must be going home."*
*"Home? Say, you haven't got a mansion to spare, have you?"*
*"I have one, but it is in Portesia."*
*"Never heard of it."*
*"Never heard of it? A wonderful country. What a climate. No wind, no rain, no fog—blue sky and sunshine—and life is so easy."*
*"Say, are you selling real estate?"*
*"Real estate? Why, I've got plenty of it. I'm the biggest land-owner there. Got great big golden corn fields, as far as your eye can see it's mine—all mine. Ya. Sometimes I wonder what will happen if I should die and leave it all."*
*"No family?"*
*"No family."*
*"Why don't you buy yourself a kitchen stove and get married."*
*"I never found a woman I could trust."*
*"Maybe you're looking for a princess with a lotta dough."*
*"With a lotta what?"*
*"Money. Ever heard of it?"*
*"I don't need any money. I've plenty of it myself. I'm one of the richest pearl traders."*
*"Yeah? Either I'm being kidded or you're one of the luckiest guys in the world."*

*"It isn't luck. It's hard work. You can make a bargain with life, but once you've made it, stick to it."*

*"Yeah? You must have grabbed that from a book. You don't have to give me any lectures on life's bargains."*

*"I didn't bring you here to lecture. Take off the jacket."*

*"Gee, that's worth a lot of money, if it's real. A tenth of that would pay my passage back to America."*

*"What do you want to do over there?"*

*"Quit this racket. Make a decent living. It ought to be easy to find a job in the States."*

*"Why don't you go? It only costs a few pounds."*

*"Sorry, old deah, my stocks just went down—depression, you know. Unless big-hearted pearl trader wants to help li'l Norma in distress."*

*"Eh?"*

*"Just a loan. I'll be on the square."*

*"Why do you pick me?"*

*"A good word carries you a long way but a little cash buys a ticket. And once over there I'll work, drudge, slave to pay you back. It'll all be so different—and maybe some day—"*

*"Maybe some day, what?"*

*"Some day I might meet a man who'll understand—who'll let me forget —and marry me in spite of all this. And I'll make him a good wife—I will."*

*"So you're already thinking of marriage and want me to pay your fare. You've got a lot of nerve. Put your things on the bench and not on the table."*

REEL 4.—Eliminate prolonged views of man being tortured in "yoke".

## WHEN A MAN RIDES ALONE——*JANUARY*, 1933

REEL 1.—Eliminate view of man with gun crawling up on back of stage and views of man on top of stage, and dialogue:

*"Throw off the gold shipment from the Cottonwood mine."*

Eliminate view of man on stage throwing off gold box.

REEL 2.—Eliminate view of man holding up stage, and dialogue:

*"Throw off the gold box."*

Eliminate view of man shooting lock from gold box and taking out gold bags.

## WHEN STRANGERS MARRY—*MARCH*, 1933

REEL 4.—Eliminate close and distinct views of Rand holding magnifying glass close to feet of unruly native. (Glass concentrates sun's rays and burns native's feet.)

REEL 5.—Eliminate: *"I could find what I need in your line in any port."*

REEL 6.—Eliminate views of native holding magnifying glass close to Rand's eyes.

REEL 7.—Eliminate all views but one of native holding magnifying glass over Rand's eyes.

## WHILE PARIS SLEEPS——*MAY*, 1932

REEL 3.—Eliminate view of girl on street nodding significantly towards house in invitation to Costaud.

## WHISTLIN' DAN——*MARCH*, 1932

REEL 2.—Eliminate all views of bandit's men with guns leveled on victim standing against wall (2), and scene where leader gives signal to shoot, and sound of shots.

REEL 3.—Eliminate all views of bandit holding gun on jailor (2).

REEL 7.—Eliminate all views of bandit with gun held close to body of Dan (2).

## WHISTLING IN THE DARK——*FEBRUARY*, 1933

REEL 1.—*"Well, why not rub him out."*

Eliminate view of young man shooting directly at policeman through pocket.

REEL 3.—"Who is it you want me to *kill?"*

REEL 4.—*"Now this should be cyanide of potassium. This is the quickest and deadliest poison known to science."*

*"Well, this poison, in addition to producing death almost instantaneously, is practically painless."*

"When the man you want to get brushes his teeth, the heavy flavor of the toothpaste disguises the odor of *the poison."*

*"Of course he doesn't. That's the beauty of it. Nothing must be found in the stomach in case of . . ."*

*"Au—"*

*"Autopsy."*

*"It gets him by absorption."*

*"The tongue is like a sponge, and during the . . ."*

REEL 5.—". . . *minute or two that the toothpaste is in the enemy's mouth the tongue will absorb enough to kill him a dozen times over."*

*"No, it's less painful than a bullet or even a knife, and it's far more positive."*

"It better not. You know, Charlie, that gives me an idea. No matter how good this lay-out looks to us, *I think we ought to try it out first."*

Eliminate view of Cossack and Bennie entering from right carrying Slim's body, and view of Cossack and Bennie exiting with body.

*"What are we going to do with him?"*

*"Dump it in the closed truck out there and get away with it."*

*"How long did you say it would take that stuff to work, Porter?"*

Eliminate view of Joe as he enters Dillon's room, nods to Dillon, and dialogue: *"Say, Boss—Okay."* (signifying that Slim has just died from the effect of the poisoned toothpaste)

Eliminate all views of Charley in lower berth of train where he deliberately puts cyanide into tube of toothpaste.

Eliminate all but flash of three feet of Herman at table, working with tube of toothpaste.

## WHY SAPS LEAVE HOME——*APRIL*, 1932

*REJECTED IN TOTO.*

## WIDOW IN SCARLET——*JUNE*, 1932

REEL 5.—Eliminate view of Mandel cutting telephone wires.

Eliminate close view of Mandel handling dial of safe.

## WILD STALLION——*FEBRUARY*, 1933

REEL 1.—Eliminate all views of Rex, the wild Horse's hoofs coming into contact with the body of Jeff, killing him (3).

REEL 3.—"Mr. Bolling, *where do you want these machine guns put?*"

*"That's what we built those platforms for, Floyd. Set 'em up one on each side of the gate."*

Eliminate all views of men carrying machine guns and putting them in place designated by chief (3).

Eliminate all views of machine guns in action, except final far shot (3).

"Now when I get out of the gate, *let 'em have it.*"

REEL 6.—*"Everett, you'd better oil up Betsy, we're going to need it."*

"Now, look here. If you can't control your Indians, *there's the babies that can."*

REEL 7.—"Navajos, eh? Well, close those gates. *Get up on those guns."*

"Stay where you are. If you start anything, *we'll shoot."*

"Say, Red, I'd like to *blast into them Navvies."*

Eliminate all views of guns in hands of men stationed at gate (5).

Eliminate all views of horse's hoofs coming into contact with Clint's body, killing him (3).

## WISER SEX——*MARCH*, 1932

REEL 4.—Eliminate view of Evans in bathroom as he reaches out of bathroom door with towel showing undressed condition.

REEL 5.—"Say, what about the chances I'm taking? *I'm committing perjury for you."*

REEL 6.—"Let go of me—and you, too. Listen, you! I'm going to smack your face, *you dirty little tramp.* I'll fix you."

"That's right—falling for a cheap *tramp* like that."

## WOMAN ACCUSED——*FEBRUARY*, 1933

REEL 1.—"But Jeffery, *I lived with him. . . ."*

REEL 5.—"Oh, but it's thrilling. You and I—no one else in the world knowing—*and on our own private, secret honeymoon."*

REEL 7.—"Oh, no, Jeffery, no. I don't want to drag you down—because we can't ever marry *and I want you to have all the happiness I could give you."*

## WOMAN BETWEEN, THE——*MAY*, 1932

REEL 6.—"You know as well as I do it's been different for months. *We haven't wanted one another the same way."*

REEL 7.—"I'll tell them how I refused to marry him, *and how in spite of that he made me his mistress."*

"It's a nice thing for a candidate who stands for all that's respectable *to have seduced the daughter of his best friend under his own roof."*

*"Under whose roof?"*

*"Oh, under all sorts of roofs."*

*". . . true that you made my daughter your mistress?"*

"Now father, please. Don't start on poor Clive. *I didn't mind, and he'd never have done it without a lot of encouragement.*" *"But he could never get you out of his mind—the dishonor and all that."*

"But if you'd only heard him! He was perfectly sweet about it. If it comes to telling tales this *seductive business* is going to be worse for Clive than the coffee stall incident."

## WOMAN COMMANDS——*JANUARY*, 1932

REEL 4.—Eliminate all views of bed in King's apartment and view of King leading Maria toward bed.

REEL 5.—Eliminate *". . . and too bad, also, that he has the habit of changing his mistresses every night."*

Eliminate *italicised* words: "How do you expect me to talk *t; the procession of women I escort out of there under like circumstances?"*

## WOMAN IN ROOM 13——*MAY*, 1932

REEL 2.—Eliminate all sounds of yawn.

Eliminate view of Sari stretching and yawning on elevation leading to bedroom ,and accompanying dialogue: *"Hello Sweet."*

*"Hello darling. I thought you were asleep."*

Eliminate close view of Sari leaning on railing and accompanying dialogue: *"Hello, sweetheart."*

## WOMAN'S WORLD——*JANUARY*, 1933

REEL 3.—Eliminate all full length views of pregnant women in meeting (2).

REEL 5.—Eliminate all views of pregnant woman. This includes all scenes where she takes woman's hand and holds it on her stomach (9), and dialogue: *"Feel him kicking?"*

Eliminate view of pregnant woman staggering and clutching at her stomach as she leaves telephone.

Eliminate all views of woman writhing in agony, in labor pains (3).

## WORLD AND THE FLESH——*APRIL*, 1932

REEL 4.—Eliminate close views (3) of guard's face as Kylenko chokes him with chain from handcuffs wrapped around his neck, killing guard. (This leaves two flashes of man's face).

## WYOMING WHIRLWIND——*JULY*, 1932

REEL 3.—Eliminate indecent action of lips indication: *"Son of a bitch"*, after man is knocked down.

## YOUNG BLOOD——*SEPTEMBER*, 1932

REEL 2.—Eliminate all views of Nick actually dividing money (stolen in hold up) among members of his gang, including sheriff, and accompanying dialogue: *"There you are, Blackie. There's your split, Ed—Hank. And sheriff, here's yours."*

REEL 3.—Eliminate *italicised* word: "Aw—you *son* . . . ."

YOUNG BRIDE——*MARCH*, 1932
(*Title changed to "Love Starved"*)
REEL 2.—*"Hey, you! Cut that out. Use your feet."*
REEL 5.—*"What have I got to lose."*
REEL 6.—*"This is a swell time to get a kick in the pants like that."* (In reference to wife having a baby.)

ZIRCUS LEBEN——*DECEMBER*, 1932
REEL 1.—Eliminate view of man putting hand in purse of neighbor at circus. (Intention, theft.)

WHAT PRICE AIR——*MAY*, 1932
REEL 2.—Eliminate all views of Tom Howard after train gate closes, as action of his lips plainly indicates *"Son of a bitch—son of a bitch."* (2).

WILD NEW GUINEA——*AUGUST*, 1932
Eliminate view of naked child where sex is shown.
Eliminate view of naked man where sex is shown.

YOMENITE JEWS IN PALESTINE——*JULY*, 1932
REEL 1.—Eliminate view of child in man's arms where sex is exposed.

YOU CALL IT MADNESS——*SEPTEMBER*, 1932
REEL 1.—Eliminate distinct view of man in information booth cutting telephone wire.

# SHORTS

(Of Four Reels or Less)

**AFRICAN MYSTERY——*MAY*, 1932**

Eliminate flash of native child where sex is shown.

**AIR MAIL MYSTERY No. 1——*MARCH*, 1932**

REEL 2.—Eliminate distinct views of bandits on horseback holding up mail plane and *italicised* words: "All right, stay where you are. *Get 'em up and keep 'em up.*"

Eliminate distinct view of bandit in plane taking cap off bomb and throwing it on car.

Eliminate repeated views of bandit throwing bombs on car.

**AIR MAIL MYSTERY No. 2——*MARCH*, 1932**

REEL 1.—Eliminate all views of man in plane when grenades are distinctly shown (2).

Eliminate views of grenades as man throws them (2).

Eliminate views of men actually taking sacks of gold and loading them into car (2).

Eliminate: *"I'm going to get that gold."*

REEL 2.—Eliminate *italicised* words: "Um-hum, you're right. Scatter your mounted men through the hills. *That's the spot I'm going to send him down."*

**AIR MAIL MYSTERY No. 9——*MAY*, 1932**

REEL 2.—Eliminate distinct views of hand operating electric switch (3). (This electric current is used to extort knowledge from captive girl.)

**AIR MAIL MYSTERY No. 10——*MAY*, 1932**

REEL 1.—Eliminate view of man actually operating lever on electric device.

Eliminate actual view of note of extortion from Black Hawk.

**ALUM AND EVE——*AUGUST*, 1932**

REEL 2.—Eliminate close and distinct views of mask on patient's face (2), and view of liquid dropping on it.

Eliminate view of label on can, marked "Ether".

**ANY OLD PORT——*FEBRUARY*, 1932**

REEL 2.—Shorten to a flash of two feet, view of man loading boxing glove with large spikes.

**AROUND THE WORLD IN 18 MINUTES——*JUNE*, 1932**

REEL 2.—Eliminate: *"I beg your pardon—as I was saying when I—Oh, oh, I'm sorry! I'm sure you will imagine my—I thought those clams were house-broken."*

ARTIST MUDDLES——*FEBRUARY*, 1933

REEL 2.—Eliminate all close and distinct views throughout reel of statue of two nude figures (14).

BALI——*FEBRUARY*, 1933

REEL 1.—In family group, eliminate view of child where sex is shown.

In kris suicide dance, eliminate view of child where sex is shown.

REEL 2.—Eliminate all views of little boy where sex is shown in scene where he is giving Water Buffalo mud baths (5).

Eliminate view of two boys in background where sex is shown (2).

Eliminate all views of child on turtle where sex is shown (5).

BROADWAY GOSSIP——*OCTOBER*, 1932

(Listed erroniously—correct title "Columnist News Reel")

In scene of dance in cabaret, eliminate views of girl moving body indecently (5).

CHOO CHOO—*APRIL*, 1932

REEL 2.—Eliminate scene in pullman berth where sex of child is shown.

CLANCY OF THE MOUNTED No. 2——*FEBRUARY*, 1933

REEL 2.—Eliminate all views of Indian shooting mounted policeman through door (2).

COCKEYED ANIMAL WORLD——*AUGUST*, 1932

REEL 4.—Eliminate entire sequence of naked native men and women—three prolonged views. (While this sequence is darkly printed, sex of natives is displayed.)

COLUMNIST NEWS REEL——*OCTOBER*, 1932

(Correct title for "Broadway Gossip")

DANCING DADDIES——*MAY*, 1932

REEL 1.—Eliminate *italicised* words: "My wife just came home tonight and I don't want to get away. *You know what I mean.*"

Eliminate all distinct views (2) of woman actually cutting rope.

DEATH DRUMS OF NEW GUINEA——*DECEMBER*, 1932

REEL 1.—Eliminate all views of men on barge where sex is visible (4).

Eliminate all views of boy climbing tree where sex is visible (3).

In scene of mother holding child, eliminate all views of child where sex is visible (2).

REEL 2.—In scene of children playing on platform or porch surrounding house, eliminate all views of children where sex is visible (4).

In scene of women with babies, eliminate all views where sex is visible (4).

DETECTIVE LLOYD No. 1——*JANUARY*, 1932

REEL 1.—Eliminate all views of man's hand turning dial of safe (4).

REEL 2.—Eliminate: *"Going to use gas?"*

*"Yes, give him the white smoke."*
*"Good."*
*"Come on, let's give him the full dose."*
*"Give him the works—that ought to finish him."*
Eliminate all views of men operating levers liberating chlorine gas.

**DETECTIVE LLOYD No. 2——*JANUARY*, 1932**

REEL 1.—Eliminate: *"Let's give him the chlorine gas".*
*"Give him the white smoke."*
Eliminate all views of men operating lever liberating chlorine gas (2).
REEL 2.—Eliminate all views of girl (who is member of the gang) turning dial of safe.

**DETECTIVE LLOYD No. 3——*JANUARY*, 1932**

REEL 1.—Eliminate all views of girl turning dial of safe.

**DETECTIVE LLOYD No. 7——*FEBRUARY*, 1932**

REEL 2.—Eliminate close view of Panther's henchman, Steele, tapping telephone wire.

**DETECTIVE LLOYD No. 8——*FEBRUARY*, 1932**

REEL 2.—Eliminate *italicised* words: "Scotland Yard works fast. Get hold of that box we fixed up for the Pendleton job, remember? Put it in the floor trap. The moment you know the raid's on, *light the fuse . . . etc.*"
Eliminate all views of Steele taking dynamite from cabinet and placing it in floor trap.

**DETECTIVE LLOYD No. 9——*FEBRUARY*, 1932**

REEL 1.—Eliminate all views of Steele taking dynamite from cabinet and placing it in floor trap.

**DETECTIVE LLOYD No. 11——*MARCH*, 1932**

REEL 2.—Eliminate all views of Panther pulling lever that opens trap door through which Lloyd falls (2).

**DETECTIVE LLOYD No. 12——*MARCH*, 1932**

REEL 1.—Eliminate view of crook actually releasing lever.

**DEVIL HORSE No. 1——*NOVEMBER*, 1932**

REEL 1.—Eliminate *italicised* words: "I'll duck around to the window, *then you start shooting through the door.*"
*"I got him".*
Eliminate scene showing Boyd handing bag of money to Canfield.
REEL 2.—Eliminate scene showing breaking into the freight car for the purpose of stealing horse.
Eliminate: *"You killed him."*
REEL 3.—Eliminate *italicised* words: ". . . and in thirty days his cattle will be in cold storage, *the money in our pockets,* and you'll seize his ranch for non-payment of the note."

DOOR KNOCKER——*FEBRUARY*, 1932

REEL 1.—In scene between Al and janitor's wife, eliminate distinct sound of child crying.

Eliminate view of Al looking into room filled with children, and dialogue: *"What a man!"*

REEL 2.—Eliminate view of bed when man looks suggestively toward it.

Eliminate *italicised* words: "Now, listen, I gotta get a set of your books *right away.*"

DRUGGIST'S DILEMMA——*FEBRUARY*, 1933

REEL 1.—Eliminate *italicised* words: "You human *tom-cat*".

"She said shoulder. *I thought she said lower.*"

Eliminate accompanying action of woman showing back with waist torn open (in scene where drug clerk goes into back room to put plaster on woman).

DUMB DICKS——*FEBRUARY*, 1932

REEL 1.—Eliminate all views of machine gun protruding from car, firing (4).

Eliminate all views of crooks holding up people in bank, and dialogue: *"Come on, up with them, you. Get over there, you. Get over there."*

Eliminate view of Bennie actually lighting dynamite fuse.

ETHER TALKS——*JANUARY*, 1932

Eliminate all views of ether cone over patient's face, and all views of doctor administering ether.

FREE EATS——*FEBRUARY*, 1932

REEL 1.—Eliminate all views of two midgets, dressed as small children, at dial of safe.

FLYING SPIKES——*APRIL*, 1932

Eliminate *italicised* words: "Hey, you'll never clear that bar."

"Oh, pish, I will, too."

"All right, go ahead. Oh, my poor little Annie *she fell on her fanny.*"

GUESTS WANTED——*JANUARY*, 1932

REEL 2.—Eliminate views where man lights dynamite fuse (2).

HEAR 'EM AND WEAP——*MARCH*, 1933

REEL 2.—Eliminate *italicised* words: "Do you understand French?"

*"I got it right."*

HEAVE TWO—*MARCH*, 1933

REEL 2.—Eliminate *italicised* words: *"Say, do I know you so well?"*

"That's what I said—a daxhundt—you know, *that long dog with short legs.*"

HEROES OF THE WEST No. 5——*JULY*, 1932

Eliminate view of Butch with gun, ordering passengers out of stage coach.

## HIP ZIP HOORAY——*MARCH*, 1933

REEL 2.—Eliminate: *"Not what you think."*

## HOCUS FOCUS——*FEBRUARY*, 1933

REEL 1.—Eliminate view of Clark raising woman's dress and putting his head under it.

In scene where Clark and Blodgett are shooting at girls through bean shooter, eliminate all views of girl on bed (2), and her reaction to beans striking her (2).

Eliminate: *"See her jump."*

*"How could I miss her?"*

Eliminate all views of gun in camera (2).

In sequence of bean shooting, eliminate all views of large man spread out on bed (2), and all views of his reaction to beans striking him (2).

REEL 2.—Eliminate all views of gun in camera (2).

Eliminate: *"And now I want to show you."*

## HURRICANE EXPRESS—*SEPTEMBER*, 1932

REEL 2.—Eliminate all views of man in door of airplane with machine gun in action (2).

Eliminate view of man as he gets out of plane with machine gun, where machine gun is plainly visible, and views of same man as he is guarding his confederates who are robbing train.

Eliminate view of man actually taking gold boxes from train.

Eliminate repetition of this scene.

Eliminate all views of gangsters with machine gun in action (4).

## IN THE FAMILY——*JUNE*, 1932

REEL 2.—Eliminate: *"Once upon a time there was a travelling salesman". "Why, I'm the farmer's daughter."*

## KEYHOLE KATIE——*JANUARY*, 1933

REEL 1.—Eliminate *italicised* words: "Doris Land was overheard to ask Joe Price what he would do if a girl kissed him. He replied, 'I'd kiss her back.' 'But', said Doris, *'What if she was a tall girl?' Get it?"*

## KID GLOVE KISSES——*AUGUST*, 1932

REEL 2.—Eliminate distinct view of bottle labeled, "Chloroform".

Eliminate distinct view of bottle labeled "Itching Powder".

Eliminate all views (2) of hypodermic.

## LIGHT HOUSE LOVE——*APRIL*, 1932

REEL 1.—Eliminate episode of American soldier taking Chinese girl into doorway—all sounds of scuffle and screams—and scene of soldier being thrown out.

Eliminate: *"There's one gentleman ahead of you,"* and accompanying view of Arthur Stone's face following this sub-title (thinking he is in house of prostitution).

Eliminate *italicised* word "Yes, *Madame."*

LOST SPECIAL No. 1—*NOVEMBER*, 1932

REEL 1.—Eliminate view of crooks taking out bags of gold from train and loading them on truck.

LOVE, HONOR, AND HE PAYS——*FEBRUARY*, 1932

Eliminate *italicised* words: "And the old man said, 'Where did you find it? *In your hat?*' "

LOUIS SOBEL'S NEWSREEL SCOOPS No. 1——*MARCH*, 1932

Eliminate all nudity of men and women.

MALAYSIA——*SEPTEMBER*, 1932

Eliminate all views of children where sex is shown (5).

Eliminate all views of two boys in foreground where sex is shown (5).

MORTON DOWNEY No. 3——*MARCH*, 1933

REEL 2.—Eliminate all views of party bandit holding up guests at point of gun.

Eliminate all views of bandit taking jewels and money from guests.

Eliminate all views of bandit with gun still held on crowd as he prepares to leave, and dialogue: *"Stick 'em up"*.

*"Put 'em up everybody and be quick about it. Get over on this side of the room. Move fast. Come on, let's have it. Come on, you. Come on, let's have it."*

*"Keep those hands up if you know what's good for you."*

*"All right. Now listen, if any of you mugs try to call the police before I make my getaway, I'll be back and get you, and don't think I'm fooling."*

MOUSE TRAPPER——*OCTOBER*, 1932

REEL 1.—Eliminate all views of crooks actually lining crack of safe door and pouring liquid on in order to blow up safe (6).

MURDER IN THE PULLMAN——*MAY*, 1932

REEL 1.—Eliminate view of Irma giving money to Vincent in telephone booth. (This signifies that Irma is keeping Vincent, her undercover lover.)

NURI——*SEPTEMBER*, 1932

REEL 1.—Eliminate all views of naked baby where sex is shown (3).

OH MY OPERATION——*DECEMBER*, 1932

REEL 2.—Eliminate all views of ether cone being put on face of patient (4). (In hands of false doctor.)

ORIENTAL COCKTAIL——*AUGUST*, 1933

Eliminate last view of naked native boy on beach where sex is shown.

OVER THE COUNTER——*NOVEMBER*, 1932

REEL 2.—Eliminate both views of three slim girls in silhouette and dialogue: *"Some men like horses."*

PARIS ON PARADE——*JANUARY*, 1933
Eliminate view of models posing in the nude.

PUZZELGRAF No. 1——*FEBRUARY*, 1933
Eliminate *italicised* words: "The last thing my grandfather told me was, *'If you have any babies in the house, don't monkey around.' We repeat, 'Don't monkey around'* ".

SECRETARY PREFERRED——*APRIL*, 1932
*REJECTED IN TOTO.*

SECRETARY PREFERRED——*MAY*, 1932
*"The great American cash register."*
"I'll tell you what we'll do, Lil. We'll both close our eyes, then I'll open the book *and you pick out the name of your Santa Claus."*
"Say, I'm bursting with curiosity. *What racket are you up to now?"*
*"Would you like a lot of money?"*
"Oh, boy! *When do you pull it off?"*
"Now for the big works, baby. *You phone me I'm on my way, and when I come down ten thousands bucks worth of emeralds will be in my pocket as sure as my name is Joe Norton."*

SEZ YOU——*FEBRUARY*, 1932
Eliminate *"In your hat."*

SHADOW OF THE EAGLE No. 5——*APRIL*, 1932
REEL 2.—Eliminate all close views of bottle with label marked *"Chloroform"* (2).

SHADOW OF THE EAGLE No. 6——*APRIL*, 1932
REEL 1.—Eliminate view of bottle with label marked *"Chloroform."*

SHOPPING WITH WIFIE——*FEBRUARY*, 1932
REEL 1.—Eliminate indecent action of Arthur's lips after breaking bottle in hip pocket.
REEL 2.—Eliminate indecent action of Arthur's lips after hanging up receiver of phone.

SIGN OF THE WOLF No. 9——*JANUARY*, 1932
REEL 2.—Eliminate all distinct views of Farnum gagged and bound to chair (4), leaving view where dog rushes over to him.
Eliminate all distinct views of man actually setting trap.

SINGAPORE TO HONGKONG——*DECEMBER*, 1932
Eliminate view of native woman taking off her garment and taking a bath.

SKULL MURDER MYSTERY——*MARCH*, 1932
REEL 2.—Eliminate *italicised* words: "A few more days and then they'd know we had the right *to kill him."*
Eliminate views of emaciated man imprisoned in loft of laboratory.

STRANGE AS IT SEEMS No. 17——*MARCH*, 1932
Eliminate view of child nursing at mother's bare breast.

TERRORS OF THE AMAZON——*DECEMBER*, 1932
REEL 2.—Eliminate naked girl facing camera displaying sex.
Eliminate naked girl displaying sex as she feeds turtles.
Eliminate boy in river displaying sex.

THROWN OUT OF JOINT——*MARCH*, 1933
REEL 1.—Eliminate all views of Hilda, the dancing girl, wriggling her body in suggestive manner during dance.
Eliminate close view of girl (Hilda) shaking her breasts.
REEL 2.—Eliminate view of man taking chamber from piano and displaying it before crowd.

TORCHY'S NIGHT CAP——*MARCH*, 1932
REEL 2.—In scene where Mary stands on bed holding sheet in front of her, eliminate: *"And then it happened"*.

TORCHY TURNS TURTLE——*MARCH*, 1933
REEL 1.—Eliminate all views of bomb in hands of man in plane.
Eliminate all views of man dropping bomb from plane.

TRAVELAUGH WITH MEDBURY AMONG DANCING NATIONS——*DECEMBER*, 1932
Eliminate scene where man steps out from line of dancers, turns around and exposes his bare posterior, and dialogue: *"If you think the Americans are good at the 'Black Bottom', just watch these Africans"*.

VOODOO——*MARCH*, 1933
REEL 4.—Eliminate scene of natives holding up severed heads of two goats after killing for sacrificial ceremonies.